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## MUNICH THE MUSICAL.

BY JAMES HUNEKER.

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HAVE been congratulated on missing Frau Senger-Bettaque's Isolde; but I had to hear Gerhäuser's Tristan, so I do not feel so elated about not seeing the lady as I might. Nor, despite the fact that Nordica and Fremstad were in the "Tristan and Isolde" performance, did I enjoy it as much as "Die Meistersinger." Perhaps climatic influences had something to do in the matter; the day was raw and forbidding. When it starts in to rain here you forget that sunshine ever existed. Following is the housebill, for which I paid 2½ cents—an extravagant sum for value received.

## "TRISTAN UND ISOLDE."

IN DREI AUFZÜGEN VON RICHARD WAGNER.

## PERSONEN:

Tristan.....Herr E. Gerhäuser  
 König Marke.....Herr Klöpfer  
 Isolde.....Fr. Lillian Nordica a. G.  
 Kurwenal.....Herr Scholz  
 Melot.....Herr Mikorey  
 Brangäne.....Fräulein Fremstad  
 Ein Hirt.....Herr Hofmüller a. G.  
 Ein Steuermann.....Herr I. Mayer  
 Ein Matrose.....Herr Walter  
 Schiffsvolk. Ritter und Knappen. Isolden's Frauen.

The fanfares blown were the following: Before the first act Tristan's entrance theme—instead of the motive of the young seamen, as at Bayreuth; before act two the death motive, and before the last the Shepherd's motive. Robert Müller looked after the stage, the costumes being designed by Prof. Jos. Flüggen. The *dekorationen* was designed and painted by Frahm of the *Hof-theater*. It was very attractive and not without novelty.

Nordica rather startled the natives by her artistic singing. Her Isolde is a familiar assumption to us, but for Munich it seemed a revelation. I suppose the fact that a woman could sing the music without howling off-pitch provoked both wonderment and enthusiasm. She wore some gorgeous

## II.

costumes and wore them bravely. As there were no excisions made in the score the American soprano had much more to sing with Brangäne in the first and second acts and over Tristan's body in the last. I have heard her give the Liebestod with more volume, though never with such sorrowful tenderness. She has heard Ternina's execution of this scene to advantage. The second act after Tristan's entrance went heavily, for Gerhäuser is not an inspiring actor or singer, and Nordica has been accustomed to Jean de Reszké. There was little of the poetie, of the passionate in the love



ANOTHER VIEW OF MUNICH'S WAGNER THEATRE.

duo, while the intonation at times was like skating over very thin ice—you could hear it cracking. In the death scene the German tenor fell so clumsily that Nordica was caught in the tumble and together they sprawled over the couch. She extricated herself gradually with the aid of much muscular exertion and a cool head and was able to dispose the very lively corpse in a less awkward position.

Gerhäuser has a robust voice of the baritone order, which he uses in a burly manner; he shouts when he becomes excited and he becomes excited

whenever the score is not marked *piano*. Vocal dynamics, *finesse*, *nuance*, are all missing, the supposition being that Tristan is a rude warrior and superior to such. Yes, the real Tristan was; but Wagner's Tristan must sing most subtle and exacting music, and to do this he should master the art. Gerhäuser has not yet accomplished this; he enunciates clearly, and is a big fellow who is raved over by the knitting and coffee-drinking *Klatsch* here. I liked his steering of the ship, which has a real rudder and helm, more than his singing; and his entrance after the heroic music in act one was a dramatic, or undramatic, mistake. The noble measures lose their meaning if Tristan is not seen approaching. Nor need he come down from the deck as if surrounded by drums and trumpets—he is not a victor but vanquished, vanquished by love.

The Brangäne at this representation was Olive Fremstad, an American girl, who has been successfully singing abroad for the past seven years. Miss Fremstad's lovely contralto may be remembered in New York, for she appeared in concert there with Seidl. Her singing is now on a high artistic plane, and her conception and realization of Isolde's faithful companion are admirable. Her one fault is her youth, a fault that time will correct. Fremstad is slender, graceful and good-looking. Her slim, well-garbed figure is a novel sight on a Wagner stage, where the overgrown is accepted as the classic. I watched with interest the movements of this Brangäne, some of whose "business" was unfamiliar to me. She remains half concealed

when the curtains part, for a huge tent is built in the middle of a solid looking ship. This tent or royal canopy screens Isolde and her tire-women from the scrutiny of the seamen. Brangäne lurks in the background until she is called. The chest wherein the potion vial is concealed is not the cumbersome affair we usually see; but I still wonder at the stilted pose of Brangäne, who stands with her back to the audience, while Isolde and Tristan are making eyes over the catnip. Couldn't the woman who caused the trouble feel remorse and in repentant agony fall across Isolde's couch?

Couldn't she do anything else but stare at the sea during this long exciting scene? This motionless figure is a dramatic error, she is a blot upon the action, she means nothing. It is always exasperating to see a stolid face or figure at a dramatic performance, and in the fierce passion unloosed by Wagner in his score and poem the impassability of Brangäne has always set me wondering if the composer really knew the stage as well as he said he did. To do Miss Fremstad justice it must be admitted that she made the most of her opportunities in this act and the other two. You know Brangäne sings in the final scene, though a mere dummy in the cut versions of the work. The interview with Isolde in the garden scene is fuller, too, and this contralto sang the music with a perfect understanding of its meanings; the warning songs were really thrilling. Fremstad is a Wagner singer both born and educated. Her Carmen is said to draw big houses heré. Of her very dramatic and strong interpretation of Ortrud I shall speak hereafter.



Wagner usually divided his acts into three scenes each, so if there are omissions the symmetry of the score of the poem is lost. The third act of "Tristan and Isolde" is generally skeletonized in New York, and with the heavy cut in act two the drama is shorn of much of its significance. That the ungarbled version would interfere with the dinner hour and digestive functions of fashionable New York does not concern me in the least. What has art and fashion in common? The Germans take opera as a serious art and miss their evening meal for it—though they do make up for it later. But there are unhappy individuals in the world who cannot enjoy music unless in evening clothes and stuffed with rich food and wine.



How long, I wonder, will it be before the stage management of the Wagner dramas undergoes a radical change? The conventional Bayreuth tradition is as tyrannical in Munich as in Wahnfried. Everything else changes, Frau Cosima alters *tempi*, costumes, introduces scenic innovations, but the old-fashioned gesture, the mournful movements seem destined for eternity. Why? The music of these dramas is the most restless, modern and dramatic ever penned. The story of "Tristan and Isolde," to select a typical example, pulses at fever heat; all is movement. Yet with an orchestra flowing under their feet like volcanic lava, with words on their lips that burn and madden, Tristan and Isolde stalk ponderously about the boards, coolly clasp hands and eventually sit down on that damnable garden bench—O! sweet souvenir of German rustic retreats, with coffee and knitting needles—and try to hold on to their tone-productions. That all this conventional acting could be, should be, banished I need hardly say. Wagner started with the assumption that Greek sculpture should be patterned after. What ridiculous nonsense! Greek classical tragedy, we read, was a portentous affair, a solemn series of movements, rhythmic as the poet's verse. But Wagner, the musical revolutionist, was not a man to ape the classic. He was a romantic, a rotten-ripe romantic, the last of the romantics. He wrote romantic music set to romantic, mediæval themes. He was not a Greek

in any joint of his body, for his art is often strained, morbid, fantastic. To glowing texts he wedded glowing music. Yet his characters on the stage wander about gloomily, wave ineffectual arms, in a word retain in all its senile decay the traditions of the German classic drama. What a revelation "Tristan and Isolde" will be when some audacious Wagner of stage managers appears and smashes the antiquated formula. Then shall we see young men, young women, acting with natural freedom and expressing in their gestures the psychology of the score; for bodily rhythms have their symbolism. Consider what Milka Ternina did in "La Tosca," what emotional shades she was able to send shivering across the footlights! But if you say any of these things to the most intelligent of stage managers here the answer is always conveyed in a wondering stare and an ejaculation: "Aber der Meister!" Let the master sleep!



I spoke of the tent in act one. It is a capital idea and an improvement over the side drop always used. Besides you can see the water at the sides and back of the ship, excellently painted water in this production. The gradual view of land is managed by shoving in on wheels a flat set representing a low lighthouse, beach, rocks, and finally a wooded country with the castle in the background. Pilots board the ship, there is much noise and jubilation, and in the midst of it all the lovers are

Tristan was funny, King Marke's spy being a little fellow and seemingly nervous about Tristan's formidable cleaver. Marke was extremely well portrayed by Klöpfer, who has sung with success at Covent Garden. The Kurwenal of Scholz did not impress me greatly. The fight in act three was not realistic. Fancy a sturdy warrior like Kurwenal stopping the conflict to sing a line! Your musty Wagner tradition again! The lighting was fair, two sciopitons doing meagre duty in the first act for cloud effects. But they cast such heavy shadows that the illusion was thereby damaged. Lights were thrown on the water in the last scene which would have proved more striking if the sea had been moonlit. The enthusiasm was great over Nordica and Fremstad. It was decidedly a red-letter day for American singers.



Kapellmeister Fischer, of Munich, conducted, but without much passion. I longed for the dramatic climax that never came—not even in the prelude. It is conceded that the Munich band under Fischer is a trifle sleepy, but more poetic than pedantic. This latter difference is a direct allusion to Zumpe, who is inclined to dot his i's. I could not detect much poetry in Fischer's conducting, though he gets a richer, warmer tone than does Zumpe. With such a matter-of-fact Tristan as Gerhäuser, who sadly hampered Nordica, it would have been impossible to do more than Fischer did



A GLIMPSE OF THE STAGE.

not noticed—something that pleases one's sense of the actual. Maids throng up through a companion-way and help Brangäne to attire Isolde for the coming bridegroom and the act closes vigorously.

The tower from which Brangäne watches in act two—why always out of sight?—is lower than others that I have seen, so the frantic rush down the flight of stairs is not fraught with danger. The woods are charmingly painted in this set, but the hunting horns were as tremulously uncertain as in New York. The short duel between Melot and

on this occasion. He finished the work on schedule time, about 10:20 p. m. The orchestra is strong in the brass and string choirs. I did not fancy the first oboe or the wood generally. The echoes I spoke of last week were noticeable in the first act, and much of the prelude was smudgy in color. There were many Americans and English present.



Both the "Tannhäuser" and "Lohengrin" performances were excellent, considered as produc-

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tions. Much money was expended on scenery, costumes, and usually with good results. At the first "Tannhäuser" that I attended Ternina was the Elizabeth, Heinrich Knoté the Tannhäuser. Zumpe conducted and Anton Fuchs managed the stage. Flüggen's costumes were used. Frahm painted the Venus grotto, Professor Brückner the Wartburg landscape. Both were beautiful. Mettenleiter painted the Singers' Hall on the Wartburg and Brückner the scenery for the last act. The fanfares sounded were the hunting call before act one; the Wartburg march fanfare before the second; and the "Verheissungsklänge" before the last act. Here is the cast:

## "TANNHAEUSER."

UND

DER SÄNGERKRIEG AUF WARTBURG.

IN DREI AUFGÜGEN VON RICHARD WAGNER.

## PERSONEN:

Hermann, Landgraf von Thüringen.....	Herr Klöpfer
Elisabeth, dessen Nichte.....	Fr. M. Ternina a. G.
Tannhäuser.....	Herr Knoté.
Wolfram von Eschinbach.....	Herr Feinhals.
Walter v. d. Vogelweide.....	Herr Walter.
Biterolf.....	Herr Scholz.
Heinrich, der Schreiber.....	Herr Mayerhofer.
Reimar von Zweter.....	Herr Mang.
Ein junger Hirt.....	Frau Bosetti
	Fräulein Koch.
Edelknaben.....	Fräulein Pfaff.
	Frau Gaab.
	Frau Vogger.
Venus.....	Fräulein Breuer
	Fräulein Haber.
Drei Grazien.....	Fräulein Habitz.
	Fräulein Olly.
Thüringische Ritter, Grafen und Edelleute. Aeltere und jüngere Pilger. Jünglinge. Sorenen. Najaden. Nymphen. Amoretten. Bacchantinen. Satyre und Faune. Thüringen. Wartburg. Im Anfang des 13. Jahrhunderts.	

Knoté has not the "Tannhäuser" nature—he lacks heroic breadth. His voice was hard in the first act, but in the great duo with Elizabeth it mellowed into its accustomed suavity. All things considered he did good work in the pilgrimage scene; but I liked much better his Lohengrin and Walther. Ternina has been in better voice—I think that despite its southern skies Munich is trying on the voice. Her Elizabeth is one of her best characterizations. She was warmly received. Klöpfer again created an excellent impression with his Landgrave. The Venus was a trifle shrewish, the shepherd boy a very agreeable singer. The so-called Paris version was sung, or rather danced, and the tableaux, three instead of two, were very elaborate. Venus' grotto was a glittering dream, and the corybantic dance as furious and bacchanalian as Wagner—or the Paris Jockey Club—could have wished for. But when a group of flying cherubs was sent across the stage on palpable wires at the close of the revelry, reason revolted. And the wires soon became entangled with the gauze drops. I wonder why that third tableau was used? It is a pretty bower, but meaningless after the Europa and Leda pictures.

Yet Wagnerians of the true blue Bayreuth brand foam at the mouth if the third set is omitted. Warum?

I did not care very much for Zumpe's reading. It seemed dry, academic.

The cast for the "Lohengrin" was this. Isn't it a prettily printed program?

## "LOHENGRIN."

IN DREI AUFGÜGEN VON RICHARD WAGNER.

## PERSONEN:

Heinrich der Vogler, ein deutscher König.....	Herr Klöpfer
Lohengrin.....	Herr Anthes a. G.
Elsa von Brabant.....	Fr. Lillian Nordica a. G.
Friedrich von Telramund, brabantischer Graf.....	Herr Feinhals
Ortrud, seine Gemahlin.....	Fr. M. Ternina a. G.
Der Heerrufer des Königs.....	Herr Scholz
Brabantische Edle.....	Herr Mikorey.
	Herr Mayerhofer.
	Herr Fuchs.
	Herr Mang.
Edelknaben.....	Frau Bosetti.
	Fräulein Koch.
	Fräulein Höfer.
	Frau Vogger.
Herzog Gottfried, Elsa's Bruder.....	Fräulein Brünner
Sächsische und Thüringische Grafen und Edle. Brabantische Grafen und Edle. Edelknechte. Edelknaben. Mannen. Frauen. Knechte.	
Ort und Zeit der Handlung: Antwerpen, erste Hälfte des zehnten Jahrhunderts.	

Zumpe again conducted, Robert Müller being stage manager. Burghart, of Vienna, painted the three sets of scenery—the bridal chamber being rather prosaic. In the second act, first scene, the practical staircase is built at the back so the descent of Elsa is quite majestic. Costumes were rich and varied. The moon did not "function" very well, and there were curious gradings of light in the dark scene which I did not like. The fanfares were the King's trumpets, Lohengrin's "Frageverbots" and the Galmotiv.

The announcement that Nordica and Ternina would sing drew a large house. There is little to say that is new of Nordica's Elsa. It is one of the best things she does. Ternina's Ortrud was historically a forceful piece of work. Her voice was not at its best. Anthes, from Dresden, was a disappointment. He is not poetic, mystic, knightly, nor yet a great singer. His voice is genuinely German and "throaty," though in singing and acting he is more acceptable than Gerhäuser. Klöpfer was a satisfactory Heinrich, Nordica and Ternina easily carried off the honors, and the "dark" duo went very well. Feinhals as Telramund died well.

That the artistic average of the performances at the second Munich Wagner festival next August will be higher I do not doubt. A first season in a new house, with visiting singers and scanty, hurried rehearsals, is apt to prove a risky enterprise. So the performances in 1901 really have been of a high order, despite minor and major shortcomings, despite the opposition of Bayreuth—Frau Cosima

Wagner contrived to persuade the Prince Regent Luitpold to open the new theatre the day after the closing of the Bayreuth season! The prices have been too high—\$5 a ticket means a lot of money in Germany. This will not be the price for the regular Munich season—that is if the house is reopened during the winter or the spring. At present it is closed and may remain so until next summer. The company goes to the Hoftheater, where seats are more moderate. If Munich hopes to out-rival Bayreuth, the first step toward victory will be the lowering of that 20 marks admission fee. Ernst von Possart and his associates deserve the highest praise for their arduous efforts to give Munich an ideal home for the Wagner music dramas in the Prinz Regenten Theater.

## MAESTRO SEBASTIANO BREDI.

NOT many years ago there arrived at Milan a young musician and singing master named Sebastiano Breda. He was a native of Padua, and a graduate of the Royal Conservatory at Bologna, but at that time quite unknown to fame in the city of "La Scala."

Gradually and steadily he has worked his way up, and to-day enjoys the reputation of a well-known and most successful maestro di canto.

His address in Milan is at Via San Pietro all' Orto, No. 18, where he is engaged all day giving lessons.

From Maestro Sebastiano Breda's large number of pupils, past and present, the following small lists of artists and students has been selected, including some Americans with good voices, whose work and progress warrant the prediction of splendid careers in the musical world.

## ARTISTS:

Elisa Marcomini, mezzo soprano, Padova.  
Sofia Adriani, soprano drammatico, San Pietroburgo.  
Lina Cassandro, soprano leggero, Padova.  
Anita Budriesi, mezzo soprano, Padova.  
Jenny Zussó, soprano leggero, San Pietroburgo.  
Enrico Broggi-Muttini, baritone, Novara.  
Giovanni Ottone, baritone, Novara.  
Ernesto Pettinato, tenore, Catania.  
Vittorio Emanuele Castellano, tenore, Torino.  
Oliver H. Clark, basso, Boston.  
Samuele Romanenko, tenore leggero, Odessa.

## STUDENTS:

Mary B. Deane Jarvis, soprano drammatico, New Hampshire.  
Jennie E. Cushman, soprano leggero, Massachusetts.  
Floy Bradshaw, soprano, California.  
Norma H. Rockhold, contralto, California.  
Florence A. Dillon, soprano leggero, California.  
William Wolf, tenore, New York.  
Wm. H. Wilmarth, baritone, California.  
Alfonsina Moreno, soprano drammatico, Buenos Ayres.  
Carlo Rajneri, tenore, Torino.  
Adolfo Bucchignani, basso, New York. D. H.

EMMA WIZJAK.—Among the foremost teachers of vocal music in this city is Mme. Emma Wizjak, who has recently returned from a vacation spent in the White Mountains. Madame Wizjak has sung in the operas of "Faust," "Huguenots," "L'Africaine," "Lohengrin," "Romeo and Juliet" and others in the French, Italian and German schools. She has appeared in all the principal cities of Europe, including four seasons at the Apollo in Rome, San Carlos in Naples, La Scala in Milan, in Berlin, St. Petersburg and Moscow. Madame Wizjak has sung with such artists as Patti, Nicolini, del Puente and Galassi. She is an exponent of the old Italian method, which has produced wonderful singers. Madame Wizjak has her studio at 170 West Forty-seventh street, and hereafter will devote herself exclusively to teaching.

CONCERT IN AID OF ST. MARK'S HOSPITAL.—The annual concert in aid of St. Mark's Hospital will be given at Carnegie Hall, Saturday evening, November 30, and the musical program will be under the direction of Emil Paur.

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RAFAEL JOSEFFY,  
ADELE MARGULIES,

(ADMISSION DAILY.)

## A LETTER FROM PARIS.

PARIS, October 1, 1901.

DEAR JACK—What a bore you are to expect me to tell you about my French studies, and what a bally idiot I was to promise to do so! But for the sake of your wife, who does not know French but wants to learn, I should never take up the pen of an unready writer.

I have settled here in Ville-Lumière, of course. For art, music and language students, "qui dit Paris, dit la France."

You know I always had a private belief that speaking a language is (or should be) like playing the piano or building a house. There must be a systematic way of doing all three. The budding pianist, young architect and linguist in embryo must surely make the most rapid progress when taught according to a method. Time is money, and systematic study means time and money saved.

I had heard of the Berlitz School, and as your wife's friend, Miss Sudbury, wanted me to try the so-called "Berlitz method," I did so. They gave me a man who knew no more English than I did French. He jabbered restlessly away with many feverish ejaculations of "Pappy, Pappy," and "leave, leave," and "vassy sissy," and "vassy selah"—only Selah did not end his canticle. My head ached trying to make out whether he wanted to leave his father, or his dad wanted to leave him in a cold, bleak world, but considering the thermometer (end of August), I rejected the latter hypothesis. The excitable Frenchman really meant to impart a knowledge of "papier, livre, voici, ceci, celà," to my benighted brain, but he only added it. It is the famous "natural" or "conversational" method of object lessons, but the only thing "natural" about it was the black desire in my heart to throttle the teacher, once for his inoffensiveness, again for his incompetency, and a third and generous throttle for his damnable politeness. It was positively gnawing! They give you nothing to learn, nothing to write, and if you are made, perchance, to gabble an abortive French phrase, it is but little more comprehensible than your own blue English. One girl at the pension afterward privately confided to me that she wanted to live in a tent, or dwell in a cave, even though she had to eat raw bear—anything to get away from that obsessing "plafond, c'est le plafond, tapis, voici un tapis, le parquet, fenêtre, porte," &c., ad nauseam, which she had had from five different teachers during five consecutive lessons, with no prospects of ever getting away from the objects of the confounded room. Their teachers are paid 150 francs a month, and are seldom visible after thirty days. The excuse that change of teachers prevents pupils becoming too much accustomed to the voice of one person is tommyrot. Of course one learns next to nothing. Fancy the mental calibre of a 150 francs a month man! The joke is that the pupils pay a good price for

the lessons, make a deposit down, and often grow so disgusted and discouraged that they never claim the lessons due on the deposit, reimbursement not entering into the scheme of the universe as conceived by the director of the school.

I was still looking for a teacher with a method, notwithstanding my Berlitzian disappointment. The Paris edition of the New York Herald showed a plenitude of names, but a dearth of methods. "Distinguished lady, ex-artist," "French most rapidly taught," "Certificated teacher" (I knew the value of certificates (?)) smacked of inky réclame. The next card was different. "Yersin method, Mlle. Nilande, French language, lyric diction, trial lesson, 37 rue de Chaillot." The non-committal sobriety of the two lines was insistent. The bare announcement carried unsuspected weight. What could that school be which manifested such serene confidence in the mere mention of its name? One is offered a lesson, and one judges therefrom of the merits or demerits of the system. "The proof of the pudding is in the eating"; so off I go to the Yersin-Nilande School to ask for a lesson. While waiting I idly located the school on the map, with a view to getting my bearings. Economy in cabs is the saving feature of my financial budget. No joke intended. It (the school I mean, not the joke) is situated on the rue de Chaillot between rue Bizet and avenue Marceau, quite accessible by omnibus, electric tram, underground and boat.

Mlle. Nilande enters. She probably asks me to be seated, but as she speaks in French she might be criticising the cut of my coat and I none the wiser. A brief examination reveals my total ignorance of that language. The lesson begins. It is in English. Indeed, how else could she begin to teach me French if she did not speak English? I have since learned that she is American, though no one would think so from her utterance. The strong national flavor is evaporated. It does not occur to one to think whether she is English or American. One has the impression, simply, that she speaks most excellent English. Its purity is admirable; like water, it is almost colorless. It is pleasing to listen to her well modulated voice, to the words articulated with a smooth, rhythmical precision, a certain clean cut ease of enunciation, which gives to her speech a rare charm—that of spontaneity. Most people work so hard when they talk. I was not surprised to learn later from one of her pupils (who has been studying with Sbriglia) that several people whom she knew had gone to Mlle. Nilande in order to rid themselves of their "nasal twang" and the habit of excessive use of the "white voice," the results being most gratifying. Make a note of this, but don't say I mentioned it.

As to the way Mlle. Nilande speaks French, the position she holds is, to my eyes, the highest possible indorsement of her ability as a teacher and of her own perfect pronunciation and mastery of French. Nell (see note below

—Ed.) was dining at a pension, avenue de Villers, a month ago, and happened to meet Miss S—z, who is studying singing with Hardy-Thé, the Frenchman to whose concert you took me last winter upon the occasion of my flying trip to Paris. You told Nell Hardy-Thé was an excellent authority on diction. As she is constantly "swooping" down on people whose experience she thinks will help her in writing her book, she "pumped" Miss S—z. Now listen, Jack, and you will see there is a chance of your succeeding at the Opéra here after all, notwithstanding their refusal to take you last year and the year before on account of your accent. Miss S—z said that Hardy-Thé urged her repeatedly to take lessons of Mlle. Nilande, declaring that it was his business to teach her how to sing, but that he had neither the time, inclination nor special ability required to teach her the French language or the pronunciation of her French songs; that he had heard of the Yersin method for some time past, and knew it to be the quickest and best means for a foreigner to acquire the language and the only way to get rid of his accent, and that he had believed the Yersin sisters alone were capable of teaching their method. It was only when his own pupil, F—H— (a man who has studied and spoken French all his life, and lived in Paris over eight years), suddenly improved so remarkably in his pronunciation in singing that he asked the reason, finding that the said pupil had had a few lessons with Mlle. Nilande, and that he, Hardy-Thé, became aware of the Yersins having somebody here able to teach. He further stated that he had never seen Mlle. Nilande but once, talking with her perhaps a quarter of an hour, but it was ample time for him to find out, to his amazement, that she spoke French without any American or English accent whatever. He would never have taken her to be an American from the way she spoke French. Nell says she was so "staggered" (you know her American slang) to hear a French professeur de chant et de diction praise an American teacher that she wrote it all off to me "instanter," as she was going on to Germany the next day. I had, however, already had a trial lesson, and needed no recommendations from anybody to induce me to try the method. I am sending you by registered mail the Yersin phono-rhythmic method of French pronunciation, accent and diction, together with a Nilande School circular, showing you that with the correct pronunciation from the start you learn the language quickly and thoroughly. I have had but thirty lessons, and my progress in French is the admiration of the pension. The men openly accuse me of having a French mistress to whose kind not to say affectionate aid and conversation they attribute my rapid improvement, while the women here say I had a French nurse when a child, both suppositions being erroneous, I hasten to add, though I admit that the former might not prove a disagreeable reality if my forty-nine birthdays and a growing intellect had not bulged out my forehead so that

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my hair beat an honorable retreat to the nape of my neck. If I were your age, now, I might find the Parisian women capiteuses, and—but there, your wife might read this. I have bought myself a conduct, you know, je me suis acheté une conduite.

I suppose my French progress surprises you, for I am the dullard of the family, never could get beyond first year at Rugby, as you are aware, and my orthography and composition are what your wife said a Scotchman's kilts were, indecent. I have been jogging along in a rut, teaching my men mechanical drawing, and have never studied anything but patterns for twenty years. C'est mon métier. Don't even read. My pipe and designing receive my undivided attention. I'll cheerfully lick the man who insinuates that I don't know English grammar and write badly; not because he tells the truth, but because it hurts my feelings to hear him say so. Now then, Jack, when you think of your bald-headed brother Oliver buckling down to a blessed book and learning how to pronounce correctly, spell correctly and recognize fifteen sounds, and when you picture him absorbing the overwhelmingly simple fact that the whole French language is simply the repeti-

tion of those fifteen sounds, and that foreigners don't succeed in pronouncing French words as an educated Frenchman does, because they don't know, don't pronounce and can't pronounce the sounds of which those words are composed, you will see that your aforesaid brother Oliver "has a good thing," as the Americans say.

I am not going into the question of why they do not pronounce correctly. It is a matter of the training of the ear, and you will find it all explained in the Yersin book. You know I have no ear whatever—couldn't carry a tune if my life depended on it—and can't join in "God Save the Queen" (I mean the King), because I get off the key so terribly. It took me nine lessons to be able to pronounce properly the sounds "un," "é" and "eu," as for instance in the words "emprunter," "défunte" and "un peu." A musician or singer usually gets them the fourth or fifth lesson, Mlle. Nilande says, yet now I have them, and do not even think of them as I say them. You see it is the secret of French pronunciation which this method reveals.

As to the language, Mlle. N. is a wonderfully good teacher. At my first lesson I was in the condition of Paul Dombey, who wondered in pathetic perplexity if a verb always agreed with an ancient Briton or three times four was Taurus, a bull, and I assure you I could not tell a tense from tuppence. But learning verbs is easy, because I am taught at the very outset how to form and pronounce them. Rules of grammar? Why, my boy, I am astonished to find how few they are, how quickly remembered and how soon one gets to follow them automatically, as it were. This Yersin teacher drills you most systematically, wakes you up and makes you think before speaking, so that you know you are right when you pronounce such or such a word in a certain way, or put it in a particular place in the sentence. All the parts of her instruction fit into each other like the gearing of my machines; the reading aloud and the speaking and the acquiring of a vocabulary, the translating and the writing, the familiarizing yourself with idiomatic construction and the studying of French literature and history are all parts of a complete system of instruction.

As you don't care how you speak—very foolish of you I think not to care, when it is so easy to speak well by this method—you would only want the lyric diction, about which I know nothing, save that it is bound to be good,

since Sbriglia and Delle Sedie (Italian), and Bouhy (Belgian), and Hardy-Thé (French), all recommend it, as I learn from the Americans at the pension.

As for me, I expect to take another thirty or forty lessons (probably three a week, instead of every day, as I have been doing), and then join one of the classes, as by that time I shall be able to get along nicely without the private lessons. They are dear, 7.50 francs each, but they are worth it. The classes I think are 50 francs for twenty lessons—but you will see all about terms by prospectus, which I shall try not to forget to inclose with book.

If I had been trained to study as you are, or had had a good ear, I could undoubtedly have done in fifty lessons what it will take me seventy to accomplish. Then, too, I am getting old, forty-nine Michaelmas; think of it. Time, Time! How I hate that grim old measurer of days:

"Le Temps qui s'enfuit

Une horloge à la main.

Mais oui, parfaitement, je te cite Boileau, mon vieux!"

Here ends my plain unvarnished tale. I have not written you for three months, and I do not expect to write you for another six. Should not do so to-day were it not that you will be glad to know you can learn to sing French without accent if ever your engagements in Germany permit you to come to Paris; and it would be far from disagreeable to you to have your wife follow a course of study by which her speaking voice would lose its somewhat unpleasant nasal quality.

Hoping that your Berlin successes will not turn your head, and with best of good wishes to your wife and Nell.

Yours, OLIVER.

(NOTE.—Nell is the cousin of Jack's wife.—Ed.)

KATHARINE FISK.—Mme. Katharine Fisk is commencing a season which gives every promise of being long and active, with a song recital at Norwalk, Conn., to-night, October 9. The program will include a group of children's songs which are especially artistic and attractive, and which, with other unusual and beautiful numbers, Mrs. Fisk has added to her extensive repertory during the summer. This is Mrs. Fisk's fourth annual song recital at Norwalk, where her rare art and her attractive personality have won for her, and deservedly, a large following.

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## NEWS FROM MILAN.

MILAN, SEPTEMBER 15 1901.

THE old Scala Theatre Company, of which I spoke in my last letter, has definitely ceased to exist. At a meeting of the directors held last month in the green room of the Scala, after passing a vote of thanks to those who had co-operated so efficiently in promoting the success of the last three theatrical seasons, and especially to the Duke Visconti d'Modrone, who more than the others had contributed also large sums of money, all the members of the board resigned.

Although the now defunct company has legally fulfilled its mission, it has nevertheless left, as a sort of heirloom, the famous action brought by the artist, Signora De Frate, some two years since against the Scala Company for payment of 100,000 lire damages, consequent on the non-representation of the opera "Norma."

It is a most complicated question, so much so that it has already dragged on about two years. The ultimate decision will certainly form a valuable precedent for artists having to claim their rights against theatrical managers, who inconsiderately, and sometimes even from caprice, may compromise the future career of any artist. The Signora De Frate, although she has not yet obtained complete satisfaction, has already several judgments in her favor.

Coming back to the question of the position of the Scala, the municipality of Milan has at last appointed a commission to submit for public consideration the question whether or no this theatre, which in times past has been of world wide importance, shall be carried on or not. The Scala is for Milan, as indeed for all Italy, not only a good artistic fashion of boundless limits, but also a financial resource of no little importance. But its statutes are not satisfactory to the majority of the Milanese public, saturated as they are with modern socialistic ideas, for the reason, as they put it, that only the rich can profit by its representations.

Now that the municipality of Milan has, with public money, to supply the endowment (absolutely necessary to enable the theatre to continue), it is not, they say, just nor admissible nowadays that this should be for the sole benefit of the rich; that if the rich want a theatre to themselves, let them spend their own money; that if the municipality have to pay money belonging to the city of Milan, let it be in such manner that all, of whatever degree, may profit by it.

The commission now appointed by the municipality of Milan must submit the question whether the opening of the Scala be really useful and necessary, and, if answered in the affirmative, then find the mode by which all and everybody may enjoy the advantage of it. The reply must be given by the people themselves by a vote called the "referendum."

Allowing the modern idea of the sovereign people, the idea of the referendum would appear just, but submitted to artistic judgment it can only be called ridiculous. In fact the voters summoned to give their votes are those same who hold the political right to elect their town councillors, which means all those who just know how to write their own name. Is it possible to imagine anything more absurd than that such persons should be called on to judge of an artistic question of so difficult a nature? And then, these people for the greater part not having any direct interest in the theatre, only look at it as a meeting place for the rich, where even if they were able they would not have the courage to go, because the representations being also of an artistic nature would not be within the pale of their comprehension. What then will be their reply? At Milan, as all over the world, the public choose their special amusements according to their social position, their education and their artistic feelings. Some, for example, having to choose between "Tristano ed Isotta" at the Scala and a horse circus with clowns, would prefer the latter, because of the former he would weary, while the latter would amuse him, and the general public are mostly of this opinion.

But, even supposing that the vote favored a continuance of the Scala with municipal subsidies, this would only be on the one condition that the theatre was accessible to all persons of whatever class. And here lies the knotty point of the question. The Scala, unhappily, now lives principally on its past glory; a glory given to it by our ancestors by high class representations of operas, which to this very day constitute the glorious richness of the Italian repertory. In fact it was at the Scala that Rossini, Bellini, Donizetti, Verdi—to cite only the principal composers—gave the first representations of their chef d'œuvres; it was at the Scala that the greatest singers in the world gave to Italy its pre-eminence in the world of song; it was at the Scala that the most celebrated dancers, by their punte (steps) helped Austria to govern the good natured Milanese, and it was from the Scala that artists went with the "cachet" of celebrity, to carry abroad an art which was completely and entirely Italian. Now, unfortunately, of all this there remain but the recollections—the monuments as it were.

But, even compelled as we are to adapt ourselves to present circumstances, the representations at the Scala

are still the best that can be artistically imagined or found in any theatre. Take from the Scala this very distinctive mark; put on the boards representations that could be found at the Fenice of Venice, the San Carlo at Naples, the Argentina at Rome, the Regio of Turin, and we shall have taken from the Scala the only reason for its existence!

For this is clear, that if the entrance prices are to be such as to be within the means of every class, then they must be extremely low and such as not to meet the expense of important representations; unless, indeed, the municipality be disposed to concur with the managers in their good intention by large grants of money—supposition which may be excluded a priori.

More than this; what has also contributed greatly to the fame of the Scala is the class of persons who frequent it, and who are the ornaments of this old and gilded house of Piermarini. However much anyone may wish to form an idea of it, he must see, for example, an important first night, in order to convince himself that the reality surpasses any preconceived notion. I can remember journalists from abroad who had come to the Scala on important occasions, and who were compelled to admit that the Scala was superior to many other first-class European theatres. And I remember, too, how last season at the first night of "Messalina," in which Tamagno sang, two American ladies, whom I had the honor to accompany, although accustomed to the Paris Opéra, where they frequently went, were wonder stricken with the splendid appearance of our theatre, enlivened as it was by its light, its "beauty" and their sparkling jewelry, such as they had never before thought possible; for the Milanese aristocracy, unpretentious as they are in their everyday life, when at the Scala display a startling magnificence not to be seen on any other occasion—the Grand Prix not excepted.

Now, if to an ordinary spectacle we add an audience still more ordinary, will not the Scala become a very ordinary theatre? And here I ask: Is the referendum necessary; is it necessary to excite such profound study in so many super-excellent men; is it necessary to turn a whole country upside down on a question of the management of any theatre, however great or small? Do not all the theatres in the world work splendidly and with good performances without upsetting anybody or causing so much trouble?

I am firmly convinced that the great question of the Scala Theatre will not be solved by any referendum. In any event the vote of all intelligent people, who have the welfare of their country at heart, will be that the Scala Theatre is necessary for Milan, because it places the city, artistically speaking, among the first cities of the world, besides bringing to it a not indifferent financial profit from the many strangers it attracts. And the question of the Scala would also be much simplified if the Ricordi question could be settled; the subvention of the municipality would be much reduced if the pretensions of Ricordi, as regards the choice of operas (which he can almost dictate) and his terms for rights of representations, were more limited.

At Turin some of the leading ladies of the aristocracy formed themselves into a company for the noble purpose of subscribing toward a series of representations of high artistic interest; they had succeeded in obtaining from the municipality a sufficiently liberal subvention; they had secured the co-operation of first-class artists well known for their interpretation of Wagner's operas; nothing was wanting but the consent of the editor Ricordi, who was requested to name the price he required for his permission to give the operas in question. All the work, however, of so many estimable people, the noble initiative of so many of our brightest artistic lights, had to give way to the caprice of a single individual—had indeed to be entirely abandoned—because the price demanded by Ricordi (who did not wish this series of representations) was so absolutely absurd that the company had to dissolve rather than face the enormous and sure loss which his preposterous pretensions involved. The press likewise took the matter up for a while, but they, too, had to yield.

And this failure of artistic results at the Scala, at Turin, at Rome, draws from certain critics the exclamations: "The final experience of patronage as applied to art has now been attained! It is time to do away with the the-

atre of the past—that is to say, art reserved for the upper classes—there must be an end of theatres limited to or sustained by the rich, the municipalities, the Government, &c. \* \* \* We must think of the theatre of the future, the theatre for everybody, enriched and sustained by all classes, living on its own strength. Take for example the Costanzi at Rome, which without patrons, without subventions, has been able to give good entertainments throughout eight whole months with the sole concourse of the great public."

But just at the moment when these critics are making their voices heard, are endeavoring to console themselves for the lack of patronage, and are dreaming of the popular theatre of the future, the management of the Costanzi Theatre—that theatre which they hold up as an example—losing all hope of being able to support the expense of a long series of representations on the sole incomes from the public, announce that next season the number of representations will be reduced to half! F. ORLANDI.

## FREDERIC LAMOND.

FRANKFORT-O-M., September 29, 1901.

THE peculiar fact appears that certain eminent pianists of Europe are so busily engaged here that it becomes difficult for them to leave the Continent even to play in Great Britain. Frederic Lamond, himself a Scotchman, stands in such favor on the Continent that he is unable to accept outside engagements, as the following booked appearances prove; and it must be observed that the season has not yet opened, and that many additional dates are to be filled. Let us glance at the list:

## DATES AND PLACES.

Amsterdam (Concert des Lehrvereins).....	October 1
The Hague (Concert des Lehrvereins).....	" 4
Eisenach (Beethoven Festival).....	October 5 to 7
(A Beethoven program only.)	
Gotha (Musikverein subscription concert, Tschaiakowsky Concerto, op. 23).....	October 9
Erfurt (Recital).....	" 11
Berlin (Recital).....	" 15
Copenhagen (Recitals).....	October 17, 21, 25, 29
Berlin (Recital).....	November 1
Lubeck (Orchestral).....	" 2
Brunswick (Recital).....	" 3
Dortmund (Concert with Petschnikoff).....	" 7
Dresden (Recital).....	" 9
Berlin (Recital).....	" 11
Munich (Recital).....	" 17
Berlin (Recital).....	" 19
Dresden (Recital).....	" 23
Augsburg (Recital).....	" 26
Munich (Recital).....	" 29
Frankfort (Recital).....	December 2
Paris (Art Concerts of Société Philharmonique).....	December 6 to 13
Dresden (Recital).....	January 9
Dresden (Recital).....	" 23
Vienna (Recitals).....	February 5, 7, 11, 15
Bremen (Orchestral).....	February 18
Bremerhaven (Orchestral).....	" 19
Hamburg (Recitals).....	February 23 and 28; March 18 and 21
Berne (Orchestral).....	March 25

These are Lamond's Continental engagements up to the present time, but before the close of the season they will be doubled. The activity represented by such a virtuoso campaign, as you in American might call it, can only be appreciated by those artists who are occupied before the public. The strenuous work, the concentration of effort, the physical energy and the nervous force needed to bring such a season to a successful close belong to few artists only. Lamond may devote the whole of next season to Russia and Scandinavia.

The new palatial theatre building of this city is now approaching completion. It is one of those new conceptions in architecture that blend the classical with the renaissance and adapt the scheme to modern, practical purposes. It will outstrip in beauty and perfection of detail any theatre in Europe. DRI.

MME. OGDEN CRANE.—Mme. Ogden Crane, the celebrated vocal teacher, has taken studio No. 1007 Carnegie Hall for the convenience of her uptown pupils. Madame Crane will be at the Carnegie Hall studio Tuesdays and Fridays from 12:30 to 4:30 p. m. The balance of the time she will be at her old studio, No. 3 East Fourteenth street.

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# Musical . . . People.

Miss Harriette Cady gave a piano recital on October 2, at Middlebury, Vt.

Miss S. Belle Stone has reopened her studio at 316 Beckley Building, Rochester, N. Y.

Frederic Martin is giving a series of talks on the Beethoven symphonies at his home in Harrisburg, Pa.

The music department in the college at Lake Charles, La., will be directed by Miss Wallie Redman this season. Charles Haverdell, a tenor, has been engaged for vocal instructor at the Wolfram College of Music, Cleveland, Ohio.

Miss Katherine Ridgeway and her concert company are giving musicales in the Y. M. C. A. courses in the West.

Andrew Lang, the orchestra leader of Providence, R. I., has resumed his teaching at 400 Westminster street, Providence.

Arthur Morgan, of Taylor, has been appointed bass soloist at the Providence Presbyterian Church, Scranton, Pa.

Mrs. Lida Buckingham gave a concert at Houston, Tex., on September 27, under the auspices of the Caledonian Society of Houston.

Miss Marguerite Y. Bosch, a New York soprano, sang recently at a special musical service at the Epworth M. E. Church, Norfolk, Va.

Miss Eva S. Mott, who recently returned from a sojourn in Florence, Italy, sang last month for the Universalists at St. Albans, Vt.

Miss Bertha Sonntag, a graduate of the Royal Conservatory at Munich, is planning to give song recitals in the West. Miss Sonntag is a contralto.

George Lawrence, of Washington, D. C., gave a musical at his studio last week. Mr. Lawrence expects to give a recital in the latter part of October.

Frederick H. Haywood is attracting large audiences to his organ recitals in the John Street Church, Lowell, Mass. As is customary, singers assist at each recital.

Arthur Johnson, a pianist from the East, who studied in the Royal Conservatory at Leipsic, has moved to Seattle, and will make that city his permanent home.

Miss Lois D. McCobb, a graduate of the New England Conservatory of Music, is the new vocal instructor at Winthrop College, at Rock Hill, near Charleston, S. C.

Miss Susanne Baker, of Tacoma, Wash., who hopes to become an opera singer, will study in New York this winter. Miss Baker is a protégée of Mrs. Charles H. Jones, of Tacoma.

Bruno Steindel, 'cellist, with his wife as the piano accompanist, gave a recital on September 26 at Beecher Chapel, Galesburg, Ill., in the "Artists' Course" planned for this year.

Mrs. Frank Kondolph, who removed from Rochester to Pittsburg, has been succeeded at the First Presbyterian Church by Miss Taylor, who formerly played the organ in the Westminster Church.

The musicians of Woonsocket, R. I., extended a hearty welcome to Chumford E. Giguere and J. Arthur Gers, both students who recently returned from their studies at the Brussels Conservatory.

Emanuel Fiedler, who is a member of the Boston Symphony Orchestra and a graduate of the Vienna Conservatory, with diploma and gold medal, will teach the advanced

class in violin in the Lorthner Music School at Worcester, Mass.

Miss Ella Morris Jones, a pupil at the Michigan Conservatory of Music under Mrs. Inez Parmater, gave a song recital in Saginaw last week.

Miss Nanka Estelle Faucette, a young woman of Little Rock, Ark., and a typical daughter of the South, has recently won distinction through her latest musical composition, "Southern Echoes."

Miss Gertrude Tracy, a pianist of Topeka, Kan., is planning to come to New York for the purpose of taking lessons on the pipe organ. Miss Tracy's friends in the West gave her a farewell concert on October 2.

Miss Bertha Titus, soprano; Miss Viola King, contralto; Charles S. Stoughton, tenor, and Charles E. Mayhew, baritone, will sing Liza Lehmann's "Persian Garden," in the South Unitarian Church, Worcester, on October 18.

Henry Conrad Ostrom gave a piano recital at the Old South Church, Worcester, Mass., on October 1. His program included numbers by Rachmaninoff, Mendelssohn, Chopin, Henselt, Goldmark, Sinding, Jensen, Moszkowski, Raff and Liszt.

The musical faculty at the Baptist Female University at Raleigh, N. C., gave a concert at the opening of the university year last month. Miss Marion Dunwoody, Miss Julia Brewer, Miss de Veaux Royer, Miss Alice Hammond and Miss Janie Williams contributed the program of piano, violin and vocal numbers.

## Amy Murray.

IN view of the fact that Amy Murray, the gifted Scottish-American singer, will be heard in many parts of the United States and Canada this year a retrospective glance at her remarkably successful season of 1900-1901 is of special interest at the present time. Her engagements began on October 12, in Scotland, and ended on July 26, in Nova Scotia. During the interval she traveled from Illinois to Cape Breton and from Ontario to Virginia, appearing in thirteen States of the Union and five provinces of the adjoining Dominion. She made three trips to Canada, the last consisting of twenty-five dates in the Maritime Provinces. Notwithstanding all this, Miss Murray found time for fifteen engagements in New York and eleven in Brooklyn. Among the other prominent cities in which she sang may be mentioned Boston, Montreal, Chicago, Milwaukee, Ottawa, Albany, Columbus, Cleveland, Dayton, Ohio; Newark, N. J.; Washington, Baltimore, Trenton, N. J.; Norfolk, Va., and Halifax.

After filling engagements in Maine, New Brunswick and New York State, Miss Murray leaves at the end of this month for a concert tour of Ontario. In December she will revisit Quebec, New England and the Maritime Provinces, appearing in Halifax, St. John, Fredericton and other places, all of which are extending to her a most cordial welcome. January will find Miss Murray in the West, and March in the South, while during May she will continue her provincial tour, singing in St. Johns, Newfoundland. Thence she will sail for Scotland, to be one of the honored vocalists at the Gaelic Society's concert in Inverness.

The many sided nature of Miss Murray's work has brought her into personal contact with a vast number and variety of people. Not only musicians but literary connoisseurs are irresistibly attracted by it, as well as all conditions of Scottish folk, particularly those who "have the Gaelic." Her researches into Gaelic folk-song have brought her recognition in many quarters. "The fact that you have gathered these songs while living among the people of the North," writes Sir A. C. Mackenzie in a complimentary letter to Miss Murray, "and the enthusiasm which led you so far in order to carry out your researches, must eventually bring its recompense, if only in the increased interest which is thereby attached to your lectures on a subject you seem to have made quite a per-

sonal one. For my own part, as a colleague who has done some work in a similar direction, I can fully appreciate the value of your labors, and can therefore cordially wish you all success."

And the Highlander, working in the mines on Cape Breton Island, with the poetic imagery of his race, likened Amy Murray's visit to his town to the coming of the "Fiery Cross"—the token sent through the glens in olden times to rouse the clans.

## Ellison Van Hoose.

THE success of Ellison Van Hoose at the Worcester Festival will prove very gratifying to his friends. The tenor appeared to special advantage in the Massenet aria, as the appended criticisms will show:

Mr. Van Hoose sang the aria "Adieu donc," from Massenet's pornographic version of the story of Herod, Salome, John the Baptist and the charger. Mr. Van Hoose, during the festival, has sung in a manner to call forth respectful attention. He is not only earnest and sincere—wretched singers often possess these estimable qualities—but he has a voice of good compass, one that, under favorable conditions, would lend itself easily to the expression of contrasted emotions; and he shows intelligence in technical and æsthetic management of this voice. He sang this afternoon freely and with great dramatic fervor.—Philip Hale, in Boston Journal, September 28.

Ellison Van Hoose made the great success of the day, which was due partly to the fact that he is a newcomer here, but more to his manly, robust voice and earnest manner.—New York Sun, September 26.

Both men were superb. Duft has long been a favorite here, but it was Van Hoose's first appearance. His robust voice and dramatic style won the audience at once, and his work was altogether well worth hearing.—New York Times, September 26.

The solo quartet was finely balanced, and their singing, both singly and together, was artistic and effective. Mr. Van Hoose, a newcomer, scored a decided hit. His voice has the true tenor ring, he manages it with skill and taste, and in all his work he gave abundant evidence of the artistic temperament. The tenor part in the Requiem is a congenial one to a good singer, and Mr. Van Hoose proved himself a most worthy exponent of its many beauties.—Providence (R. I.) Journal, September 26.

No little interest attached to the first appearance of Mr. Van Hoose. A good reputation had preceded him, although coupled with it was the fact that he is a comparatively young tenor. The only trace of youth in his work last evening lay in the delightful freshness of his voice. It is a highly individual voice, robust, virile, yet smooth, and always musical. An energetic, dramatic temperament goes with it, as ought to accompany such a voice, but Mr. Van Hoose has evidently learned that temperament, as well as voice, must be studied and trained. This means that he held himself in firm control, and never overdid his part, a noteworthy fact in a singer whose voice is so powerful and whose presence is so magnetic. His interpretation of his role was purely artistic, and was so recognized by the audience. There was a storm of applause at the conclusion of his chief solo, but the construction of the Mass would not allow it to continue. As Dr. Duft is a welcome veteran, Mr. Van Hoose is an equally welcome newcomer. Both men sang superbly.—Worcester Telegram, September 26.

Ellison Van Hoose will be an especial favorite here. He gave the Massenet aria, "Adieu donc," at the close of the concert. Mr. Van Hoose has a voice of exceeding compass, beautiful to listen to, and of great versatility. It is a pure tenor, wholesome and magnetic, as is his presence. He impresses one as a singer devoted to his art, with a voice under perfect control.—Worcester Spy, September 26.

Mr. Kneisel's stimulating accompaniment made the composition a welcome feature of the afternoon concert. So, too, was a tenor air, new to American concert rooms, sung by Mr. Van Hoose. "Adieu donc," from Massenet's "Herodiade," a very good song very well sung.—New York Tribune, September 26.

The concert was highly enjoyed by the audience, both soloists scoring a pronounced success. Mr. Van Hoose, whose work in the Requiem on Wednesday evening attracted so much favorable notice, was heard in an aria which afforded him a more favorable opportunity to display the power and range of his voice and the results of his long training in dramatic singing. His performance was a most brilliant one, in which there was no suspicion of "playing to the galleries." Voice, delivery and style were all admirable, and the liberal applause which he received was fairly earned.—Providence Journal, September 28.

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September 22, 1901.

**A**S the concert season has not yet begun—its floodgates, however, will be opened promptly on October 1—attention could be paid musically to the operatic productions of the past week. Leaving the legitimate field of grand opera to the editor-in-chief of THE MUSICAL COURIER, who during his short sojourn in the German capital attended performances of both "Der Freischuetz" and "Tannhäuser" at the Royal Opera House, I contented myself with witnessing the first representations of two new operettas, both of which met with a considerable and not quite undeserved amount of success, and will probably experience a more or less extended "run" at their respective theatres.

At the Friedrich-Wilhelmstaedischer Theatre, in fact, they seem to have been sure in advance of the success of their new operetta, which was C. M. Ziehrer's "Die Landstreicher" (The Tramps), for not only had the management gone beyond its usual outlay and unparsimoniousness in the way of stage setting and general mounting of the novelty, but also the cast behaved and sang with a freedom and assurance betokening confidence in their roles, and with an ease and certainty one does not often notice at first representations. Hence I can indeed proclaim the very best results, as far as the performance of "The Tramps" is concerned. This was notably the case with Siegmund Steiner, one of the best of operetta tenors of the present day, who, with the tasteful, finely shaded delivery of a truly Viennese waltz song captured his audience at the first attempt. The ladies Reichsberg and Door looked even more delightful than they sang in the part and breeches of two young lieutenants. Miss Celice and Mr. Becker were both exceedingly amusing as the tramps, and Hanno, an old acquaintance, represented credibly and creditably the old prince, with the ballet girl eloping attachment, the latter word in the double sense of its meaning.

The plot of the play "The Tramps," by L. Kreun and C. Lindau, is full of life, bustle and action, which never comes to a standstill, and is on the whole very amusing. Perhaps it would have been better still for the effectiveness of the entire work to have cut slightly the somewhat too long drawn out second and final act, and to have taken instead part of the first into this second act, as the amount of real fun and action is disproportionately greater in the former than in the second act. Be that as it may, and granting even that the idea of the book is by no means

new, but smacks perceptibly of that trusted old favorite "Robert and Bertram," as did also the in New York once so popular "Erminie," the way in which the old story has been treated, and is newly dressed up, makes it very palatable again. The story this time tells us the adventures of a diamond necklace and a 1,000-mark bill. Both of these valuable articles were lost by Prince Adolar, and have been found by a pair of tramps, a lively young fellow and his spouse. The lucky accident, however, turns out disastrously for the finders. At the first attempt to change the 1,000-mark bill, they make themselves suspicious; they are taken prisoners and are brought before a police judge. He happens to be a young magistrate, who has things more important to him on his mind than the dealings with the alleged culprits. He is head over heels in love with the pretty daughter of an innkeeper, and to her he hastens, after he has ordered the tramps to be taken into temporary custody pending trial. Prince Adolar arrives upon the scene after the magistrate has left, and wants to announce the loss of the valuables. He is not alone, for he travels in company of Miss Mimi, a beautiful prima ballerina, to whom he promises the diamond necklace in case it shall be recovered. The favorable moment of the absence of the police judge is seized by the tramps to break jail, which is an easy thing to do usually upon all stages; so easy in fact that a little niece of mine, whom I had taken once to a performance of "Aida," said to me after the harrowing final scene: "But Uncle Otto, why don't they jump into the orchestra, if they can't breathe any longer in that cellar beneath the church?" O thou happy, simple soul, may the Lord preserve thee thine innocence for a long time to come! Well, the male tramp dons the official clothes of the magistrate, and his wife the traveling costume of the beautiful Mimi, which the latter conveniently left in the police court. Thus when the police judge returns to his courtroom, he finds the two prisoners gone, and in their stead another couple who in desperation declaim before him the story of their mishaps.

Meanwhile the tramps have made their way to the Black Eagle Inn, situated high up in a mountain resort, and here we find them in possession of the rooms which have been reserved for Prince Adolar. With the glamor of the diamond necklace and the aid of the 1,000-mark bill, which the tramps found again in the official clothes of the magistrate, they are enabled to lord it in new costumes, and to create with mine host the impression that they are the expected princely couple. All goes well up to the moment

when the latter arrive in reality. But also in this critical situation the two tramps do not lose their presence of mind. They make a clean breast of it to the prince, who, on his part is bound to silence because he travels with a ballet girl under the assumed name of Meyer, and thus the threatening disaster is once more averted. The diamond necklace is restored to the prince, who immediately places it upon the shining neck of Mimi, and pays besides a finder's reward of 5,000 marks to the tramps. All this takes place during the preparations for the golden wedding celebration of the host of the Black Eagle. The festivities are at their height, when the magistrate, whom the longing after his sweetheart, the landlord's daughter, has led thither, appears upon the scene, and of course recognizes the tramps. Thus for the second time they are threatened with arrest. Their genius, however, does not forsake them, and once more they avoid "the heavy hand of the law," for they boldly assume the uniforms of two lieutenants, while the latter are taking a bath at the hotel. The tramps escape in this disguise, while the real prince, who travels incognito, is made prisoner. All this happens in the first act. The second one merely brings the solution. The prince, who is by no means so very eager to present the ballerina with a necklace of immense value, has ordered an exact copy of it, with false diamonds, from his jeweler. He meets the tramps at a masquerade ball, and asks them to get the genuine necklace back for him from its present owner, and to substitute the spurious one in its stead. This difficult task they solve brilliantly in the disguise of magicians, and they fool the vain Mimi in such amusing and funny style that the audience roared with laughter.

Ziehrer's music is not much more than an exhilarating frame embroidered around the action, and in episodes it breaks forth in approved operetta style in waltzes, marches and the usual final ensembles. It is not particularly original music. Who demands that of modern operetta anyhow? But it is well written, euphoniously orchestrated, and has a certain swing and go to it that is always sure to catch the public at large. Though specifically Viennese in its character, it does not grow wearisome through the continuity and sameness of the waltz rhythms in which some other operetta composers of that school indulge themselves to a degree producing monotony. Ziehrer, however, who has become known as a good military march composer, gives evidence of his not uninteresting gifts in this direction by varying the rhythms in his score through frequent introductions of common time and two step music, while at the same time he does not neglect his Viennese waltzes.

The second operetta novelty was proffered at the Theater des Westens, where Director Hofpauer, after vainly trying to rival with the Royal Opera House in producing grand opera in a more or less worthy style, seems to be drifting gradually but surely into the exclusive domain of operetta, or at best of light opera, Spieloper, as the Germans call it.

The name of the novelty is "The Débutante." The well-known "Father of the Débutante" has nothing to do with the libretto, which was constructed, or let me say misconstrued, out of Meilhac and Halévy's vaudeville, "The Husband of the Débutante," into a new concoction which had the Viennese librettists H. von Waldberg and A. M. Willner for authors. They were also the parties present at the première, and came out smilingly after each of the three curtain falls to thank for the applause which a not over numerous audience bestowed in a not hyper-enthusiastic fashion. The composer, however, Alfred Zamara, had stayed at home, having been prevented through illness from attending the Berlin première of his work. And yet he deserved the lion's share of the public's good will, for his music has many merits, except the one of originality. Another one, also one of a negative nature, is that Zamara refrained from com-

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posing, or setting to music, a good deal of what the librettists wrote down in their joint book. The jokes they attempted and the puns they perpetrated were too much for him, at least too much for utterance clad in music. What he did compose, however, shows the hand of a good musician in every way, especially in effective and yet not over elaborate orchestration. One feels in the instrumentation the experienced and trained musician who was brought up in the orchestra, for Zamara's father was for many years first harpist of the Vienna Court Opera, and his son performed upon the tympani in the same renowned body of artists. What distinguished Alfred Zamara's first operetta, however, more than the mere technical artisanship, is the fact that he holds aloof from the conventional operetta style. His is not the customary and approved dance phrase music to which the trivialities in the libretto seem to coax him, and I consider it high virtue that he was able to avoid the employment of banalities. On the other hand, he asks more of himself than he was able to fulfill, when he tries to write really dramatic music, as for instance in the third act of "The Débutante," where the intentions of the composer are manifestly of a higher order, while his themes lack pregnancy and he himself is as yet incapable of giving them the development which from a mere talented sketch would make of them a complete musico-dramatic art work.

The story of "The Débutante," in the garbled version of the above named two Viennese librettists, freed from all the clap-trap of buffoonery which they added to the French original, is shortly told as follows: Lamberthier, an employee in a savings bank at a small salary, is about to marry a conservatory girl, who loves him, but who also loves art, having made a hit as soubrette in some amateur theatricals. The marriage is about to take place, when the man who is officiating as registrar, but who is at the same time also director of an operetta troupe—in France and in operetta such things are both possible and permissible—learns that his diva has fallen ill and that the young woman whom he is on the eve of making a bride would make a good substitute. He engages her on the spot, viz., in the registrar's office, and the débutante, in whose breast love for matrimony and love for art fight a duel, is won over for the latter by an aunt, a sort of mother of a wonder child, who point out that the high salary would go well with her husband's scanty earnings, and his own misgivings are overcome by the truism that even on the stage virtue and marital faithfulness are not an impossibility.

He begins to think somewhat differently of the aspect of things in general and of his wife in special, when he sees her ready to go on upon the stage in the second act. Director and stage manager have to employ a trick by sending him into a cavernous abyss by means of a stage trap before they can get rid of him and his jealous ravings. The débutante, however, makes a tremendous hit à la Nitouche, and in the third act we find her on the high road to financial success. Like so many other prima donna husbands, hers also has become her manager, and he plays off that he is satisfied in this sole employment. Not she, however, for she wants him, who she loves with true conjugal affection, also in his capacity as husband. In a really quite dramatic and passionate scene the débutante renounces her artistic career and wins over her impresario as her husband; so that, when the curtain falls, the audience can rest assured that with the money the famous prima donna has earned and the salary of the savings bank clerk, who resumes his old position, they will live comfortably and happy ever after.

The performance of the operetta was not by any means a very smooth one; in fact, Korolanyi did not seem sure of his score, for he conducted without lifting his nose from the music sheets. But in the role of the débutante I made the acquaintance of a young woman who is bound to



VICTOR HARRIS IN SAN FRANCISCO.

THE interesting photograph reproduced above was made during the annual jinks (or summer festivities) held by the Bohemian Club, of San Francisco, last August. The club includes in its membership most of the best known composers, singers, painters, sculptors and actors of the Pacific Coast, and at its last encampment in its own grove among the celebrated big redwood trees of California it extended the honor of conductor to Victor Harris, of New York, who spent last summer in a four months' tour of travel all over the United States. Mr. Harris conducted the orchestra of forty, and chorus of forty-five, at its performance, and composed several special numbers for them. The above is a reproduction of one of the morning concerts under the redwood trees, with Mr. Harris conducting.

make a career as soubrette. Her name is Doninger, and she is just as nice, comely and appetizing in her stage appearance as she is histrionically pleasing and vocally gifted. Hers is not a big voice, but it is of very pure and sympathetic quality, and she sings with far more than average musical feeling and intelligence.

Outside of this rising young star the cast contained of noteworthy interpreters only the irresistibly funny comedian, Mr. Wellhof, who, the more I see and hear of him, the better I like him, and who always reminds me of Max Lube, of New York, with this difference, that Wellhof also possesses a voice, while Lube's vocal organ, as far back as I can remember, always sounded to me like a cracked copper frying pan.

This time Teresa Carreño is going to try it "for the fourth and last time." She feels sure that she has struck the right husband at last and that she never before in all her experience knew what "real love" was. The funny part of it is that number four is the younger brother of number two. You all knew Tagliapietra, the quondam baritone, "Tag," as we used to call him for short, and Talpeter when we were in Dutch mood. Well, here is luck to the young couple! May they live long and prosper!

Privy Councillor Henry Pierson, director of the Berlin Royal Intendancy, was decorated by the young Queen of

Holland with the Commander's Cross of the Netherlandish Order of Orania-Nassau.

A new two-act opera entitled "The Polish Jew," by Karl Weis, was yesterday produced for the first time at Leipzig, with considerable success.

Among the first concert announcements for the coming season is advertised a composition soirée of Karl Kaempf, to be given at Bechstein Hall on the evening of October 2. The Berlin papers mention in the advance notice that the composer will perform three tone poems upon the Mason & Hamlin organ, especially written for that celebrated instrument of American manufacture, and that he will also play the accompaniments to four of his songs upon the same.

Arthur Nikisch, whom I had the pleasure of meeting at Ostend a fortnight ago, was in Berlin last week, where he settled with Manager Wolff the preliminaries and programs of the cycle of ten Philharmonic subscription concerts of the coming season. The scheme will embrace the usual quota of Beethoven, Mozart, Haydn, Brahms, Schumann and other well-known symphonies. Furthermore, Volkmann's D minor and one symphony each of Bruckner, Tschaiikowsky and Saint-Saëns will be performed. The novelties will comprise Sigmund von Hausegger's "Barbarossa" Symphony, which I described in words of praise

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when I heard it for the first time last season under the composer's direction; also a new symphony with chorus by the Russian Scriabine; a new symphonic poem, "Elaine and Lancelot," by the young Hollander, Anton Averkamp, and two orchestral legends by the Finnish composer Sibelius, which were performed at last summer's Tonkünstler meeting at Heidelberg. Of Strauss the program promises "Thus Spake Zarathustra" and "Death and Apotheosis." Wagner will be represented by the "Tristan" Vorspiel, "Siegfried" Idyll and the "Faust" overture; Berlioz by the "Carnaval Romain" and the "Benvenuto Cellini" overtures, and Mendelssohn, poor, neglected Mendelssohn, with the "Meeresstille und glückliche Fahrt" overture, while Liszt has also to be contented with only one performance, that of the symphonic poem, "The Ideals."

For the six subscription symphony soirées of Richard Strauss at Kroll's the following novelties are announced: Mahler's Fourth Symphony (very first performance), Charpentier's "Impressions from Italy," Bruckner's Third (D minor) Symphony, Love Scene from Richard Strauss' newly completed opera "Die Feuersnoth" (first performance), and Vincent d'Indy's "Enchanted Forest." Among the soloists, aside from those I mentioned before, will be Scheidemantel, from Dresden; Ernst Kraus, Professor Halir, who will perform C. H. Loeffler's Violin Concerto, and Dr. Otto Neitzel, from Cologne, who will venture to play here his own piano concerto.

At the Royal Opera House the complete cycle of "Der Nibelungenring" was given during the latter half of the past and the earlier part of the present week. For October the intendancy is preparing a newly studied and newly mounted representation of Marschner's "Hans Heiling," with Baptiste Hoffmann in the title part and under Dr. Muck's direction. Also newly studied and staged Goetz's opera, "The Taming of the Shrew," will soon be put on again, and the valuable much neglected work will be conducted by Richard Strauss. The two novelties promised for the earlier part of the season are Charpentier's opera "Louise," and Richard Strauss' "Feuersnoth."

Bechstein Hall has at last been decorated with a bust of the late Carl Bechstein, the great piano manufacturer and founder of the world-renowned house of Bechstein, after whom Mr. Wolff's pretty concert hall was named. The bust is an excellent likeness cast in darkly colored bronze, and is placed upon a yellow marble slab on the rear wall of the hall opposite the podium.

My next budget I shall probably write on the ocean blue, bent upon a short visit to my friends in New York, whom I have not seen for a period of more than nine years.

Among the musical callers at the Berlin office of THE MUSICAL COURIER during the past week was Daniel Visanski, the young American violinist and favorite Joachim pupil, who spent the summer at Sassnitz, on the Baltic, who intends to study for one year by himself in Berlin and then will go for a short while to Paris, after which he will start upon his career as a concert performer; Mrs. Leopold Godowsky, of New York; Sam Grimson, the young and talented London violinist, who is also one of Joachim's personal pets, and who will be heard in a number of concerts in Germany in the course of the coming season. Louis Hirsch, of New York, brought with him a letter of introduction from my old and esteemed friend Rafael Joseffy, and truly he could hardly have delivered a stronger recommendation. The young man has studied the piano with the great New York pedagogue and master for two years and a half, and intends to place himself in Berlin under the guidance of

Dr. Jedliczka for finishing lessons. Miss Germaine Ames, a young vocalist from Chicago, informed me that she began studying with Professor Blume here, and so far is satisfied with the progress she achieved in the cultivation of her alto voice. Miss Jessie Belle Wood, an auburn haired young woman of a face and figure that justify her middle name, also hails from Chicago, and has come on to Berlin in order to be able to resume and continue here her pianistic studies with the eminent virtuoso and equally excellent teacher Leopold Godowsky. Miss Rose Halpern, from Warsaw, one of the most musical amateur pianists, and at the same time an excellent and charming young lieder singer, who made vocal studies in Paris under Madame de la Grange and others. Mrs. Anna F. and Miss Beatrice M. Davidson, of New York, which latter young lady will make her operatic debut at Elberfeld on October 16 as Leonora in "Trovatore." Mrs. Stencel, of San Francisco, who came with the amended program for her daughter, young Alma Stencel's first Berlin concert. The fourteen year old miss will perform the Sauer and Liszt E flat piano concertos with orchestra, and between these virtuoso compositions will interpret a group of classical unaccompanied pieces. Ernest Schelling, the young American pianist, after having studied with Paderewski, as his only pupil for several years, will give his first concert in Berlin on October 7, when he will perform with the Philharmonic Orchestra the Schumann Concerto, the Chopin F minor Concerto and the Polish Fantasy of Paderewski. Miss Leona Clarkson, from Atlanta, Ga., a talented pupil of the excellent piano pedagogue Alfredo Barili. The young lady has made application for entrance in the Royal High School, and by the way she performed for me the Chopin G minor Ballad and Bach's Chromatic Fantasia and Fugue, I am justified in thinking that she will find no difficulty in being accepted as a pupil, provided at the examinations the number of applicants is not, as usual, ten times greater than the Royal Institute of Music can accommodate. Lastly, Jacques Weintraub, court concertmaster at Gera, who will concertize here on October 3, the very night on which Arthur Friedheim intends to give his first piano recital in Berlin, after an absence of more than a dozen years.

O. F.

MAXSON, OF PHILADELPHIA.—Frederick Maxson, the well-known organist and instructor of Philadelphia, has begun what promises to be an unusually busy season. Many new pupils have come to him, hearing of the invariable engagement by churches of his competent students, and he is just reorganizing his choir at the Central Congregational Church, preparatory to the notable musical evenings he gives. His next organ recital is at the opening of the organ in the Presbyterian Church of Richmond, Philadelphia, and he plays at a wedding at Germantown the same week. It will be seen his services as executant and teacher are much in demand.

GREGORY HAST.—Gregory Hast, the celebrated English tenor, who will make his first visit to this country this season, under Manager Charlton's direction, is to sail on the Umbria, October 26, reaching New York just in time to fill his first booking, November 4. Mr. Hast has been enjoying a delightful and well earned summer holiday at a beautiful place in Buckinghamshire, after a very exacting season which averaged some weeks twelve and fourteen engagements, including recitals, concerts and "at homes." Liza Lehmann's song cycle, "The Daisy Chain," was written for Mr. Hast, who sang it at the first performance in England at one of the London ballad concerts.

NEW YORK ARION.—The dates of the New York Arion concerts for the season are: November 17, December 15 and April 6. On March 30 the Arion will give the annual children's festival, and the carnivals and other events will be given as usual.

## LONDON NOTES.

LONDON, OCTOBER 1, 1901.

TO illustrate the present activity which is centred in one spot musical here I send you some dates and programs of events at the Queen's Hall Promenade Concerts. An enormous amount of work is being done when one considers the time limitation and the fact that one single headed management is doing it. The character of the work must also appeal to the musical mind and its approval can be depended upon on the part of fair thinking musical people:

## MONDAY, SEPTEMBER 30.

A Faust Overture.....Wagner  
Prelude, Lohengrin.....Wagner  
Overture and Venusberg Music (Tannhäuser).....Wagner  
Prelude and Liebestod (Tristan and Isolde).....Wagner  
Ride of the Valkyries.....Wagner  
Verwandlung Music and Closing Scene, Act I. (Parsifal).....Wagner  
Grand Fantaisie, Gondoliers.....Sullivan  
March, Lorraine.....Ganne

Madame Sobrino and Joseph O'Mara.

## TUESDAY, OCTOBER 1.

Overture, Mignon.....Ambrose Thomas  
Symphonic Poem, Il cuore di Fingal.....N. Celega  
(First performance in England.)  
Invitation à la Valse.....Weber-Weingartner  
Overture, William Tell.....Rossini  
Menuet des Follets, Faust.....Berlioz  
Danse des Sylphes, Faust.....Berlioz  
Marche Hongroise, Faust.....Berlioz  
Grand Fantaisie, Tannhäuser.....Wagner  
March, Le Père la Victoire.....Ganne  
Miss Florence Schmidt.

Mme. Beatrice Langley, solo violin; Wilhelm Backhaus, solo piano.

## WEDNESDAY, OCTOBER 2.

Overture, Sakuntala.....Goldmark  
Unfinished Symphony.....Schubert  
Violin Concerto.....Tchaikowsky  
Symphonic Poem, Les Préludes.....Liszt  
Grand Fantaisie, Aida.....Verdi  
Wedding March.....Mendelssohn

Mme. Jennie Norelli and Philip Brozel.

Hans Wessely, solo violin.

## THURSDAY, OCTOBER 3.

Rhapsodie for Orchestra.....Lalo  
Overture, Ruy Blas.....Mendelssohn  
Three Dances from Henry VIII.....Edward German  
Overture, The Flying Dutchman.....Wagner  
Chanson de Nuit.....Elgar  
Träumerei.....Schumann  
Violin Concerto, No. 2.....Wieniawski  
Hungarian Rhapsodie, No. 1.....Liszt  
Grand Fantaisie, Lohengrin.....Wagner  
War March of the Priests.....Mendelssohn

Miss Jessie Goldsack and Denham Price.

Mlle. Inez Jolivet, solo violin; Albert Fransella, solo flute.

## FRIDAY, OCTOBER 4.

Overture, Fidelio.....Beethoven  
Symphony No. 6 (Pastoral).....Beethoven  
Romance in F.....Beethoven  
Piano Concerto No. 5, in E flat (Emperor).....Beethoven  
Overture, Ruins of Athens.....Beethoven  
Grand Fantaisie, Yeoman of the Guard.....Sullivan  
Marche Romaine.....Gounod

Mme. Jennie Norelli and Firangcon-Davies.

Percy Frostick, solo violin; Wilhelm Backhaus, solo piano.

## SATURDAY, OCTOBER 5.

Overture, Les Dragons de Villars.....Maillart  
Overture, Fra Diavolo.....Auber  
Suite, L'Arlésienne, No. 1.....Bizet  
March, Le Cid.....Massenet  
Hymne à Sainte Cécile.....Gounod  
Solo violin, Arthur W. Payne; solo harp, Miss Miriam Timothy; grand organ, Percy Pitt.  
Minuet in A.....Boccherini  
Valse and Mazurka (Coppélia).....Delibes  
March, Der Letzte Inka.....J. C. Ames  
(First time of performance.)

Grand Fantaisie, Faust.....Gounod  
Hungarian March.....Berlioz  
Mme. Marie Roze, Mme. Kirkby Lunn and Philip Brozel.  
Madame Von Stosch, solo violin; Arthur Smith, solo post-horn.

## MARK HAMBURG.

Mark Hambourg's recitals take place at Queen's Hall, October 5, 19 and December 21, and will attract large as-



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semblages of musical folk. Hambourg now enjoys a reputation as a sincere, earnest, gifted and ambitious artist, and in his work he has gradually forced himself into the very first line of living piano virtuosi. As he is known in America, I append his three recital programs in full, with all details:

#### PROGRAM OF THE FIRST RECITAL.

Saturday Afternoon, October 5, at 3.  
Gavotte and Variations, A minor.....Rameau  
Fantaisie, C major, op. 17, in three parts.....Schumann  
Sonata, B flat minor.....Chopin  
Six Studies.....Chopin  
A flat, E minor, D flat, op. 25; E major, op. 10; G flat major;  
A minor, op. 25.

Prelude and Fugue in F minor.....Lucas  
Nocturne, G major.....Rubinstein  
Arabesque.....Leschetitzky  
Paraphrase on Eugene Oneguine.....Tschaiakowsky-Pabst

#### PROGRAM OF THE SECOND RECITAL.

Saturday Afternoon, October 19, at 3.  
Faschingsschwank.....Schumann  
Sonata Appassionata, op. 57.....Van Beethoven  
Nocturne, E major.....Chopin  
Polonaise, B flat major.....Chopin  
Two Studies.....Chopin  
Scherzo, C sharp minor.....Chopin  
Variations on a Theme of Paganini.....Hambourg  
Mélodie.....Gluck-Sgambati  
Barcarolle, G major.....Rubinstein  
Wedding March.....Mendelssohn-Liszt

#### PROGRAM OF THE THIRD RECITAL.

Saturday Afternoon, December 21, at 3.  
Sonata, op. 31, No. 3, E flat.....Van Beethoven  
Fantaisie, C major, op. 15, The Wanderer.....Schubert  
Des Abends.....Schumann  
Träumewirren.....Schumann  
Nocturne, G major.....Chopin  
Ballade, F minor, No. 4.....Chopin  
Study on False Notes.....Rubinstein  
Study, La Trille.....Schulhoff  
Study (Staccato).....Sinigaglia  
Volklied.....Hambourg  
Gavotte Moderne.....Hambourg  
Rhapsodie No. 6.....Liszt

#### NORDICA.

Madame Nordica leaves for the United States on October 26, on the St. Louis from Southampton. Mrs. Fox, of Philadelphia, will be a passenger on the same steamer.

#### HUNEKER.

Mr. and Mrs. James G. Huneker leave for America on the Palatia, October 21, starting from Portsmouth. They are in Paris to-day.

#### NEVADA.

Madame Nevada and her concert company leave for America on the Savoie from Havre on November 2. The company consists of Pablo Casals, 'cello; Leon Moreau, pianist, and Magnarre, flutist. The tour will run for six months in the United States and Mexico, and much of it is already booked.

#### HAROLD BAUER.

After a successful tour in Northern Spain, Harold Bauer, the pianist, returns to that country about October 15 for another line of performances. Fis.

BESSIE GREENWOOD, MERRIMAN'S PUPIL.—The following is from the Buffalo, N. Y., *Commercial* of recent date:

At the organ recital given by Mrs. L. Huntington Woodman, of Brooklyn, Thursday afternoon, at the Temple of Music, Miss Bessie Greenwood, of Hornellsville, N. Y., a pupil of Dr. La Frone Merriman, sang Dell' Aquas's "Villanelle," the Bach-Gounod "Ave Maria" and Gounod's "Repentance." Miss Greenwood is the coloratura soprano who aroused so much interest by her singing at the reception to Mrs. McKinley on President's Day, September 5, and who was just about to sing the next day at the President's reception in the Temple when the fatal shots were fired by the assassin Czolgosz. Miss Greenwood possesses a voice of great compass and flexibility, and her singing is extremely sympathetic. She was repeatedly encoored at the organ recital, and the purity of her voice and the ease and beauty of her extreme high tone, notably a high F sharp in the "Ave Maria," caused much comment. Many of the ladies who were present at the reception to Mrs. McKinley and the members of at least one of the bands went to the Temple purposely to hear her. Miss Greenwood has a charming manner as well as a beautiful voice.

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### ARTISTS THEIR OWN MANAGERS.

IN a recent issue of this paper appeared an editorial headed "What Is the Trouble?" in which the growing tendency of artists to manage their own tours was lucidly treated. The editorial has aroused a lot of controversy, and the following letter from R. Norman Concorde, of the Concorde Concert Control, of London, may be interesting:

LONDON, August 17, 1901.

Editors *The Musical Courier*:

I have read with interest the leader in *THE MUSICAL COURIER* of August 7 on the subject of artists being their own business managers and hope that you will have space for this letter, in which I will try to give a glimpse of the other side of the question.

You wonder, and kindly enough—or at least so I read your remarks—what will become of the poor managers if the fashion for artists to conduct their own business becomes general. Musicians are proverbially and sadly unbusinesslike and the more engrossed they are with their art and its continuous study the less likely are they to find time, strength and peace to manage their business. Ask any artist who has arranged even a single concert at which he has performed if he did his art and himself justice on that occasion. Ask him also if he saved money by it and if everything "went" to his satisfaction. I find that those artists who have had a taste of managing their own concerts are most anxious to hand over all future trouble to a competent manager.

Of course there are artists whose positions are assured, who do not, or need not, give concerts, for their engagements are numerous, but it would take a lot of "black and white" to convince me that they have arrived at their positions without the aid of some manager. Two at least of those you mention (I have not the honor of knowing them all) would certainly have taken longer to arrive where they now are had it not been for the reputation and pushing of their respective managers. Managers can make mistakes; they can be and often are lazy and incompetent (even as a great many artists are lazy and incompetent); they can sometimes even be so ungrateful as to expect payment instead of glory only for their labor in introducing and placing an artist, but they are still necessary middlemen, while the supply is so much greater than the demand, and if for no other reasons their existence is justified on economic grounds.

As regards the engagers, what guarantee have they as to the ability of an artist if they do not get him through some reliable bureau? With all due respect to the nobility of the artists' nature, I do not think I should care to engage an artist on his own recommendation! Would you? The artist needs someone to blow his trumpet for him, and woe be to the trumpeter if the tune is not to his satisfaction. I assure you that to manage business for these hypersensitive and generally impossible (as far as business is concerned) creatures is often enough to drive a manager mad, and the trouble he has is very underpaid by the 10 per cent. on which he is supposed to grow so rich. The majority of engagements are of course for small fees, and it is quite an every day occurrence to have so much expense in telegrams messengers, postages, &c., over a single engagement for some thoughtless and inconsiderate artist, or some unbusinesslike engager that the commission does not cover the out-of-pocket expense.

To return to the question of recommendation (excuse my wandering, I have not time to compose a concise letter), there is no denying that there is a glut in the artistic market, and the agent is needed to weed them out and offer the public only the flower thereof. If an agent is honest and knows his work his word will soon be relied on as to the quality of those people he recommends. Of

course, as in other business, the individual work of the principal is as necessary as that of the agent, and artists must not expect that their mere existence will secure success. The public are not musical bloodhounds, with an instinct for scenting out geniuses. The artist must consider himself from a commercial standpoint, and unless he has something to sell that no one else possesses he must not expect to become known without intelligent advertisement.

Merit only cannot secure success quickly, and even mediocrity can obtain a position if it has the wherewithal to put itself in an advantageous light before the public. It is only necessary to look round at modern successful artists to verify this. In other professions the expenses of articling or college fees have to be borne and afterward probably a large sum laid out in the purchase of a practice. And those in the musical profession must also see that a prosperous position cannot be expected in a comparatively short period without ability, hard work and the expenditure of money to let the public know of their existence.

It would cost far more for an artist to make himself known than it would if he obtained the services of some good agent, and he could not do it satisfactorily with even double the money. A new artist needs someone to place him for many obvious reasons. Once placed, if he hits the popular taste, he will soon find himself too busy to wish to manage his own business, unless he means to sacrifice his art and his dignity in "puffing" himself. Even the most money grabbing should see that this would be an expensive and shortsighted policy. A truly great artist can perhaps afford an individual manager, though no doubt if we knew the details of each case then we should find that each manager has other ways of adding to his income. Certainly the 10 per cent. does not pay, and if it were not for other business we poor managers would soon be begging the artists to conduct their own affairs. No; certainly the artist has the better of it—and very much the better of it! The good artists will still want managers, and the bad ones—but there we come to an end.

In conclusion I would add that I think that my reputation for independence and what some people are kind enough to term my "Quixotic" attitude toward incompetent performers and my refusal to act for them should make my opinion on this subject acceptable as that of an unprejudiced person. Yours faithfully,

R. NORMAN-CONCORDE.

### THE PHILHARMONIC CONCERTS.

AMONG the artists engaged as soloists for the concerts by the New York Philharmonic Society this season are Harold Bauer, pianist; Jean Gerardy, 'cellist; Fritz Kreisler, violinist; Madame Schumann-Heink, contralto, and Pol Plançon, basso. The dates of the eight concerts and eight public rehearsals follow: November 15 and 16, December 6 and 7, December 20 and 21, January 10 and 11, January 31 and February 1, February 14 and 15, March 14 and 15 and April 4 and 5.

Following are the names of the officers: Andrew Carnegie, president; Richard Arnold, vice-president; Aug. Roebbelen, secretary; H. Schmitz, treasurer; Emil Paur, conductor; directors, R. Klugeschid, Henry P. Schmitt, L. Kester, Felix F. Leifels, J. M. Laendner, Gustav Dannreuther; trustees, Carl Sohst, Henry G. Boewig, Ernst Bauer; librarian, John C. Rietzel. This is the society's sixtieth season.

NEW PERCY STUDIO.—Richard T. Percy has issued the following:

Richard T. Percy has removed from the Knickerbocker Theatre Building to Carnegie Hall, studio 1201, entrance at Seventh avenue corner of Fifty-sixth street, where he will resume teaching Monday, September 30.

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# Musical Clubs.

Mendelssohn's oratorio, "St. Paul," will be sung at the first concert this season by the Choral Union, of Newburyport, Mass.

To-day, October 16, the members of the Ladies' Musical Club, of Richmond, Ind., opened their season with a piano and vocal recital.

The Twentieth Century Chorus, of Indianapolis, Ind., gave an interesting musicale to open the season in Lyra Hall, 1228 South Meridian street.

Arthur Plagge has resigned as musical director of the Syracuse (N. Y.) Liederkrantz to accept the conductorship of the Buffalo (N. Y.) Saengerbund.

Conductor Swan, of the Mendelssohn Choral Club, of Roseville, N. J., conducted the first rehearsal of the autumn in the large hall of the Roseville Athletic Association. This club is reported to be in a flourishing financial condition.

November 19 is the date set for the opening musicale by the Diatonic and Amateur musical clubs, of Albany, N. Y. A series of joint musicales will be given this autumn and winter, and the co-operative plan is expected to be more successful than independent efforts.

Rehearsals of the Arlington (N. J.) Choral Society will be held this year in the chapel of the First Presbyterian Church at Arlington. Carroll Beckel, the conductor, promises excellent programs for the two concerts to be given by the society on December 5, and in April, 1902.

The Schubert Oratorio Society, of Newark, N. J., expects to sing at its concerts this season "The Light of Asia," by Dudley Buck, and Verdi's "Requiem." Louis Arthur Russell, the conductor of the society, is hoping for an addition to the ranks of the active membership.

Joseph Mosenthal's setting for Bryant's "Thanatopsis" is the first work taken up by the Orpheus Club, of Newark, N. J. The rehearsals, under the direction of Conductor Ward, are being held in the lecture room of the Church of the Redeemer, corner of Broad and Hill streets, Newark.

John C. Dempsey conducted the recent concert by the Patchogue (L. I.) Choral Society, given at the Carlton Opera House at Patchogue. The soloists were Mrs. Eva Gardner Coleman, soprano; Mrs. Wilmot M. Smith, mezzo soprano; Theodore Van Yox, tenor, and John C. Dempsey, basso.

The Orange (N. J.) Mendelssohn Union, of which Arthur Mees is the musical director, will give two concerts this season, January 16 and April 23, 1902. Chadwick's "Judith," sung at the Worcester Festival, and "The Spectre Bride," by Dvorák, are two works which may be rehearsed by the Union.

The Friday Morning Musical Club, of Worcester, Mass., opened its nineteenth annual season with a Chopin program. Miss Frances Morse read a paper on the life of the Polish composer, and illustrations on the piano were played by Miss Morse, Mrs. Brand and Mrs. Schmidt.

The first rehearsal this season by the Cleveland (Ohio) Vocal Society was held on October 7. At the first concert, to be given in the Chamber of Commerce hall, December 12, the following works will be sung: "Noël," an oratorio by Saint-Saëns; "Te Deum," by Verdi; "The Sailor's Christmas," by Chaminade; "A Calm Sea and a Prosperous Voyage," by Beethoven.

Baxter Hall, at Rutland, Vt., has been engaged by the local Philharmonic Club for the first concert of the season, December 11. The dates of the study meetings of the club are November 6, December 4, January 15, February 5 and March 5. February 18 the club will give a reception. Miscellaneous programs are announced for the study meetings, with classical, romantic and modern composers as topics for discussion.

Musical matters at Seattle, Wash., will be interesting this autumn and winter. The Ladies' Musical Club gave a concert on the last day of September. The officers of the club for this season are: President, Mrs. R. W. Emmons; vice-president, Mrs. W. H. White; recording secretary, Mrs. G. F. Meacham; corresponding secretary, Mrs. George A. Hawley; treasurer, Miss Beach; financial, Mrs. A. B. Stewart, Mrs. F. R. Van Tuyl, Mrs. Maurice McMicken; press, Mrs. M. A. Gottstein; social, Mrs. W. D. Perkins, and librarian, Mrs. Ivan Hyland.

## Vittorio Carpi.

THE New York Tribune of Sunday, October 6, published a good picture of Vittorio Carpi, the vocal teacher, with the following:

Sig. Vittorio Carpi, who will be remembered by patrons of the old Academy of Music as a member of the Strakosch company in the season of 1875, has taken up his residence in New York. Signor Carpi was a director of the vocal department of the Chicago Conservatory of Music from 1890 to 1896, but before and after that period he taught in various parts of Europe, chiefly Milan, London and Homburg. He counts Lady Curzon (formerly Miss Leiter, of Chicago) among his pupils.

Signor Carpi is already very busy with pupils at his studio, 210 West Fifty-ninth street. Although born in Italy Signor Carpi is a great enthusiast of this country. The following anecdote is very interesting:

"In his opera tour in the United States in 1875-76, Signor Carpi sang on the night of December 31 at the Grand Opera House, in Cincinnati, in the opera 'Martha,' and at the end of the drinking song, instead of singing 'Hurrah! trallallera la,' he promptly substituted the words 'Hurrah for '76!' it being the New Year's eve of the first century of American liberty.

"The public, surprised and enthusiastic, raised a storm of applause for him, and made him sing it four times, at the same time singing it with him. The entire press gave him splendid notices praising the patriotic thought.

"Signor Carpi was one of the few favorite artists who sang in Florence, Italy, on the occasion of the Michael Angelo celebration. The night of August 18, 1876, he had the honor to sing at the serenata given by the Venice Artistic Club in the Lagune, in honor of Her Highness the Princess Margherita. Princess Margherita's gondola was attached to the concert boat, and thousands of gondolas were all around preceding or following the concert gondola. A clear and a splendid moonlight completed the magnificent spectacle. The artist was personally congratulated by Her Highness the Princess."

LEWING-STEWART CONCERT.—Mme. Adele Lewing gave a successful concert in James' Hall, Madison, N. J., October 9, in conjunction with Miss Effie Stewart. Both artists are re-engaged for a concert at the same November 6.

## MRS. EUNICE ST. CLAIR MARTENS.

AMONG the concert artists who bid fair to achieve a great success this fall and winter in the concert field is Mrs. Eunice St. Clair Martens, of Chicago, who has already been heard in New York, and who has earned the title of "The Lark."

Mrs. Martens was born in Quebec, but her parents moved to the United States when she was a child, and she considers herself a Western girl. Her laurels as a singer to a great extent have been won in the West. She was given the title of "The Lark" when a child because of the clearness and purity of her singing tones.

In Chicago she studied music under Mrs. Pauline Lathrop, and under her advice went to Paris and placed herself in the hands of Sbriglia. She only returned to this country a short time ago, and gave an evidence of the magnificent quality of her voice when she appeared here last July at one of the Kaltenborn concerts. Her voice is a dramatic soprano of wide range and charming quality. She sings with exceeding purity of tone and great flexibility. Her pronunciation is distinct and her interpretation correct. She is considered by experts to possess the great secret of temperament, which is the one thing so essential to the success of singers.

Mrs. Martens' reading of ballads is pronounced exceptionally fine because of this temperament and her ability to so clearly enunciate and phrase perfectly. Her talents are very certain to bring her most conspicuously to the front among the admirers of fine singing in New York city when she is heard here this fall.

EFFIE STEWART.—While in Boston and Providence recently, Miss Effie Stewart met such men as Emil Mollenhauer, Arthur Foote, George Chadwick, B. J. Lang and Jules Jordan and all expressed themselves pleased with her singing. A sterling artist like Miss Stewart deserves the encouragement she is receiving, and doubtless she will be heard at concerts in New England this winter.

BOSTONIA SEXTET.—C. L. Staats, the noted clarinetist and director of the Bostonia Sextet Club, was obliged to decline Mr. Gericke's offer to resume his old place in the Boston Symphony Orchestra on account of the engagements of the club. Beginning January 6, 1902, Mr. Staats and the club, assisted by Miss Edith Viola Ellsree, will make a tour of fifteen weeks through Canada, Ohio, Pennsylvania, the West and South.

THE APOLLO CLUB.—The Apollo Club, of New York, enters upon its tenth season with the promise of greater musical success than it has ever before enjoyed. Concerts will be given on Thursday evenings, December 5, 1901; February 20 and April 10, 1902, in the grand ballroom of the Waldorf-Astoria. A new and attractive social feature has also been inaugurated. Complimentary invitations will be issued to the club's private rooms, where upon three evenings during the season a musical program of high merit will be given by the club, assisted by its artist friends.

The officers of the club for the year are: President, Frank S. Hastings, the widely known patron and lover of music; first vice-president, William R. Pitt; second vice-president, Charles Forster; secretary, John J. Page; treasurer, O. B. Thomas.

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AMONG the many pretty cottages along the Old Orchard Beach there is none which offers so many attractions as the charming and spacious summer home of Madame Cappiani, the eminent vocal teacher. Situated upon a prominent point of the beach, it commands a magnificent view of the ocean, which stretches out on the one side to Biddeford Pool (about a mile away), and on the other so far that upon a clear night the lights of Portland can be easily seen.

To the west lies a large pine forest, which, with its balmy pine odor, in combination with the bracing oxygen of the sea breezes, makes this villa delightful.

It is through these beautiful woods and the shady avenues of Old Orchard and Saco that Madame Cappiani is seen daily from 7 to 8 taking her morning horseback ride. There are also many charming drives round about, which enable the madame to entertain her guests in a most delightful manner with her own horse and carriage. In front and on all sides of the two story house the lawn is adorned by prettily arranged flower beds, and to the south stretches out into a broad level, which affords an ideal ground for croquet and all kinds of outdoor sport. The 7-foot wide veranda, running around three sides of the house, gives open air enjoyment even in rainy weather. Another convenience is the Boston and Maine dummy railroad, which runs through the premises, from Old Orchard to Saco River, a delightful excursion in the summer. Harriet Beecher Stowe spent a fortnight in this cottage, and pronounced it the loveliest spot on the beach.

The stable on the grounds has as its chief ornament a huge American flag, painted on the door by the madame herself, and this brought her the reputation of being the most patriotic American on the beach. It is this charming-villa that Madame Cappiani seek in the summers that she does not spend in Europe, and here she receives those pupils, mostly teachers, who wish to seize the opportunity of their vacation to perfect their singing under Madame Cappiani's exquisite skill in vocal culture and style. She sets aside the morning for lessons, which leaves the rest of the day free for the usual summer enjoyments, such as bathing, for which the Atlantic Ocean at the door offers excellent opportunities, and boating as well as driving and walking. The beautifully colored water effects and the exquisite sunrises and moon are indescribable. But it can easily be imagined that this constant view of nature's wealth of beauty has done much toward inspiring the madame to write many of the enthusiastic and instructive articles which appear from time to time in the leading magazines of the day.

The following is from an article written this summer for the *Deutsche Gesangs-Kunst*:

## CAPPIANI ON VOICE CULTURE.

At the conclusion of the Manuel Garcia article in the issue of June 2, No. 18, of the *Berlin Deutsche Gesangs-Kunst*, I feel compelled to comment upon its principal points of light and dark color of tone, portamenti, legati, the swell tone, crescendo and anatomy. In vocal teachers' essays physiology and psychology are often commented upon without mentioning the real cause, which can only lead to the psychological expression. To attain this result the freedom of phonation, as Dr. Burns Molar rightly says, must first be mastered, without pressure or muscular effort in the throat. Free or elastic tones are only capable to resound in different shades of

light or dark color. The old Italian maestri excelled in vocal culture and in the art of singing, without possessing an anatomical or physiological knowledge of the throat. They produced many more celebrities in a shorter time than is done at present with anatomical teaching. On the contrary, when an anatomical teacher has finished with a pupil, the voice is also finished, for the reason that when a singer thinks of the action of his throat while singing the more pressure he uses, which wears on the vocal cords, and moreover causes him to become a "throaty singer." It is appalling to read of so-called good German vocal teachers who assert that tone-building or tone-training takes long years—(why this English phrase in a German *zeitschrift*?—tone-lehre is just as well). I won-

three octaves to feel the action of the voice from one half tone to the other, when the vocal cords are no longer than a lady's little finger nail? It is sufficient for the singer by the correct natural emission not to form the vowel in the throat which would cause the tone to become hard and unsympathetic, and to form the consonants in their proper place forcibly and short.

The shorter the consonant the more the liquid vowel will flow from the lips, and this is what the old Italian teachers meant in calling good singing "*Cantar a fior de labbro*." The element of language should be improved in general. Its principal fault lies in the primary schools. Teach the children to form the consonants distinctly, and they will understand the intrinsic value of a syllable



THE CAPPIANI COTTAGE, BAY VIEW (FERRY BEACH), ME.

der that with such theories Germans ever have the courage to study singing. These long years of mysterious tone-training is only an admission that they do not know themselves how to train the voice, and in this case the number of years cannot accomplish it either. If the teacher understands the free emission, that is, the natural phonation of a tone, and its placing into the acoustic chamber, the talented pupil succeeds in acquiring it in thirty or forty lessons, and the swell tone, crescendo, must be taught from the first, not as Garcia suggests for after study. The teacher of the 60's, whose name was omitted in the article, was right in applying the portamenti and legati for juvenile voices. It has the same importance as with adults. Light and dark color-tone must also be taught to beginners by the movement of cheek and lip muscles; although the vowel must remain the same in lighter or darker shades. Garcia's great merit is the invention of his speculum, laryngoscope, consisting of two looking-glasses, one placed on the outside of the mouth and the smaller one inside to reflect the motion of the larynx while singing. This invention proved a great benefit to physicians and surgeons—hence the large number of throat specialists—but to the singer it did much harm, as the vocal teacher tries to excel the other by anatomical teaching. It is of no consequence whatever, for the art of singing, if the singer knows whether the *circo-arytenoid* or *tyro-arytenoid* muscle, or one or the other membranes are moving at this or that sound. How is it possible in a range of

and word. By this distinctness of enunciation and pronunciation the adult, in order to become an actor, orator, minister or lawyer, will not have to go to an elocutionist as in second childhood to learn to speak in public; especially for the singer whose own voice with the accompanying musical instruments overpower the consonants, therefore, they must be pronounced with double force. How many lawsuits may have been lost by the defendant's indistinct pronunciation, the judges failing to grasp the proper meaning. On the contrary, a distinct pronunciation creates enthusiasm in the speaker's own soul, who instinctively finds then the right emphasis for his words. Enthusiasm is contagious and carries the listeners. This explains itself how much the singer will gain in his art of singing by a distinct and clear pronunciation of the consonants.

FRIEDA STENDER.—Frieda Stender, who appeared with the Maurice Grau and Savage Opera Company, will not sing in opera this season; she has been engaged for a number of concerts and festivals in the West, and commences her tour under the management of L. M. Ruben, October 28, in Detroit. November 7 and 8 she will sing in New York city.



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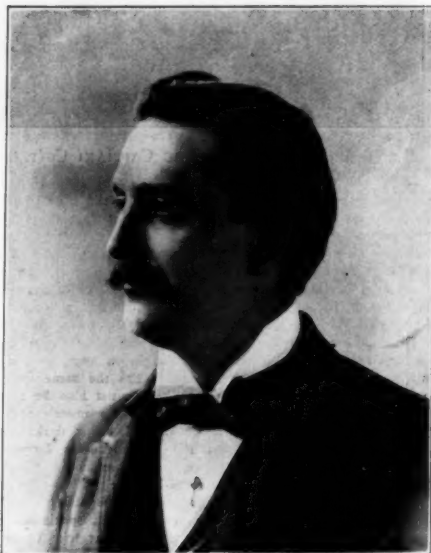


Western New York Office THE MUSICAL COURIER,  
749 NORWOOD AVENUE,  
BUFFALO, N. Y., October 10, 1901.

**W** DONLEY, of Indianapolis, gave two delightful organ concerts in the Temple of Music October 2 and 3.

Had I the power to dip my pen in the glowing tints of the rainbow then I might be able to describe these two concerts adequately. The news that an organist of extraordinary talent presided at the organ for two days soon was spread broadcast, and at his second concert Buffalo musicians turned out en masse. A man imbued with the enthusiasm for his art as he is must certainly create a contagion wherever he gives his recitals to spur on other organists. We all admired his warm temperament, good execution, perfect legato and rhythmic phrasing in all he does. Among his numbers was a Toccata in B minor, Batiste, arranged by himself, which was enthusiastically applauded. It is a selection deservedly popular in Europe and but little known in this country. Mr. Donley has largely rewritten the first part and given a part of the first theme to pedals and supplied an accompanying figure for the right hand. An entirely new obligato has been added to the second theme, giving to the right foot a melody of its own, much the same as the first part, but the coda has been treated much the same as the first part, but with the pedal in doppel movement. A lovely, quaint selection was the "Assyrian March," Botting. The "Tanhauser" Fantasie, Wagner-Morgan, he played as though inspired. Then there were selections from Capocci, Hollins, Gigout, Dethier, Widor, Smart, Thorly and others. Mr. Donley has given 150 recitals in Indianapolis alone and a great many recitals all over the country. In 1896 he was elected organist and choirmaster in Memorial Presbyterian Church, of Indianapolis, Ind., where he lives. He studied under E. W. Burnham, Otto A. Schmitt and Professor Havernick, New York city. In 1886 he went to Boston, where he studied the piano with Dr. Louis Maas, organ with G. E. Whiting, voice with C. E. Finney, and harmony with Stephen A. Emery. Mr. Donley is booked for a number of concert engagements this fall.

The women organists who have played thus far at the Pan-American have well maintained the high standard of organ playing. Following Mrs. Chappell Fisher, of Rochester, we have had Miss Emma Maynard, of Gary, S. Dak.; Mrs. Raymond, of Lincoln, Neb.; Miss Marie McConnell, of Buffalo; Miss Gertrude Sans Souci, of



W. DONLEY.

St. Paul, and last, but not least, Miss Fanny M. Spencer, of New York.

At the New York State Federation of Women's Clubs, held at the Delaware Avenue Baptist Church, Buffalo, October 10, the star paper of the day was that of Katherine Evans von Klenner, on "The Literature Which Inspired the Great Musical Composers." I am sure that if the speakers of the morning session had taken a few lessons of Madame von Klenner, on the art of tone production, the demand of the audience in the rear for

"louder, louder!" would not have occurred so often. Surely every tone and utterance of hers was clear and distinct. Sorry that want of space will not permit me to give more than a few points of interest in her lecture. The part of her lecture which appealed to me most is the following:

"Wedded to the word 'tone' conveys an understanding not attainable in any other way, and the scope of the united powers of speech and tone lies far beyond the possibilities of word and gesture. Infinite in their combination, the seven tones express vastly more than speech may, even more than the average mind is able to comprehend and appreciate. They convey to the hearer that which the author and playwright feels when penning his brilliant word pictures, reading and re-reading, filling here and changing there, only to acknowledge that what he has written falls far short of what he felt and wished to say. Something lacking—what is it?"

"It is that which words cannot convey, it is that which a few notes, a single chord is able to make clear beyond doubt; it is the language of the soul immortal, which dwelleth not in speech, but is found in its highest expression in eternal song, that greatest and noblest gift from Higher Spheres.

"Has anyone put pen to paper to give shape and thought to his innermost feeling, without expecting that even words were not sufficient to the task? Is there any writer who does not know that miserable feeling of utter discouragement which overcomes him as soon as he strives to leave the well-trodden path of platitude and soar to the height of Corthurnus.

"We all know it; it is familiar to writers great and small. It will miserably fail to create that deep emotion he experienced while the same words came to him clad in the waving melodious sound which gave them infinitely more meaning and spoke to heart and soul far more eloquently than the sweetest, most expressive poetry. He who doubts this statement should critically listen to a song and then peruse the poem which forms its burden.

"It is deeply to be regretted that the literature and music of so many highly developed nations of ancient times, foremost among them Egypt, Babylon, Assyria and Persia, are either lost in utter oblivion or transmitted only in fragments, which, however, speak loudly of the grandeur and excellence of science in those almost forgotten times. The earliest age that gives us undeniable proof of speech and song entwined is that of ancient Greece. Sophocles and Aeschylus, those peers of the classic stage, introduce the chorus to make dramatic situations still more dramatic. With them we also find the earliest instances of musical recitation in precisely the same outward form and to the same purpose as Richard Wagner employs four thousand years later."

At the end of Madame von Klenner's lecture, many of the audience came to thank her personally, and a goodly number engaged lessons from her at her next summer's residence at Lakewood, near Chautauqua.

John P. Lawrence, of Washington, gave a recital on October 1. He played compositions by Grieg, Bach, Wagner, Guilmant, Saint-Saëns and Lemare. Mr. Lawrence played his entire program without notes. I have never witnessed this feat of memorizing but once before, when William Kaffenberger played a very long and difficult program at the N. Y. S. M. T. Convention at Glens Falls without notes.

On the night of October 7 a concert of exceptional attraction was given at the Temple of Music, when the Buffalo Orpheus sang several selections under the direction of John Lund, and the instrumental portion of the concert was given by the Innes Band. The society has

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made rapid strides in the past two years, both in excellence of their singing and in numbers. All this is owing to the excellent training of their conductor and the genial good fellowship which draws new members. The accuracy of attack, fine shading and comprehensive interpretation of both music and words were the points observable. The thousands of visitors will leave Buffalo with the impression of having heard the best male chorus in the State, for they were very enthusiastic in their applause. They sang "Die Drei Gesellen," Podbertsky; "Abendgebet," Kreuzer, and "Sonntag auf der Alm," Kaschat.

Harry B. Jepson, a member of the Yale music department faculty, gave three organ concerts at the Temple. I had contracted a bad cold, and much to my regret I was unable to attend. From all sides I have heard his concerts spoken of in terms of highest praise.

Miss Ione Riddell, of Cincinnati, gave two good organ concerts, assisted by Miss Ekanor Bähr, contralto. Annotations and pictures will follow in my next.

Innes and his band are being lionized to their hearts' content at the Pan-American. On Orpheus Night they gave the following program:

Soloists, Miss Frances Boyden, soprano; Sig. Achille Alberti, baritone; Sig. Edgardo Zerni, tenor; Bohumir Kryl, cornetist.  
Overture, Mignon.....Thomas  
Serenade Rocco (for reed instruments).....Meyer-Helmund  
Descriptive Fantasia, Kammerli Ostrow.....Rubinstein  
Concert Polka, The Whirlwind.....Hartmann  
Cornet solo by Kryl.

Intermezzo, Cupid's Story.....  
Prince Charming Two-step March (new).....Innes  
Concert Waltz, In the Vienna Woods.....Strauss  
Scenes from Faust.....Gounod  
(Not in costume.)

Marguerite .....Miss Boyden  
Faust .....Signor Zerni  
Mefistofele .....Signor Alberti

Spectacular Fantasia, The Village Blacksmith.....Michaelis  
The cornetist Kryl carried off many honors, and after repeated recalls he gave as an encore "Im tiefen Keller Sitz ich hier," in compliment of the thirsty Germans, who were eagerly anxious to see the inside of Alt Nürnberg, where they held their commers.

Miss Silence Dales, the violinist, who gave such a successful concert at the Pan-American on Nebraska Day, has been giving an equally creditable concert under the auspices of Cornell University at Ithaca. Program and press notice as follows:

Prelude .....Rachmaninoff  
Frühlingsrauschen .....Sinding  
.....Miss Hoover.  
Concerto in G minor.....Max Bruch  
.....Miss Dales.  
Legende .....Wieniawski  
.....Miss Dales.  
Autumn .....Chaminade  
.....Miss Hoover.  
Butterfly .....Schubert

Swan .....Saint-Saëns  
Ree .....Schubert  
Polonaise, D major.....Wieniawski

Miss Dales.  
The auditorium of Barnes Hall last night was filled to its utmost capacity by those who had come to hear the violin recital given by Miss Silence Dales, of Lincoln, Neb. From the very first the audience was captivated by the skill of this young artist. The audience reached the height of its enthusiasm when, in response to an encore, Miss Dales played Remenyi's arrangement of "Old Folks at Home."

In Miss Dales' manipulation of the violin there is, in the Bruch concerto especially, an authority about her work, a breadth of tone, a virility coupled with feminine sense and grace, which at once appeals to the musical taste. The remarkable technical ability which has resulted from years of practice appeals to the listener at once.

This is the first time Miss Dales has appeared as far East as New York State. In the country from the Mississippi River to Salt Lake City she has established an enviable reputation. She came to Ithaca yesterday from Buffalo, where she appeared at the Pan-American Exposition as the State musical representative for Nebraska Day.

Miss Marie Hoover, who accompanied Miss Dales, gave two solo numbers on the program. She proved herself the artist and played with much feeling, broad interpretation and a finish of technic.

In response to persistent encores, Miss Dales played a portion of Remenyi's arrangement of "The Suwanee River" and Miss Hoover played "The Fawns," by Chaminade.—Ithaca Daily Evening News, October 5, 1901.

The Buffalo public, as well as thousands of visitors, have been eagerly looking forward to the coming of Wil-



WILLIAM C. CARL.

liam C. Carl, the well-known organist of New York city. Mr. Carl has played at the World's Fair, the Edinburgh International Exposition, the Stockholm, the Nashville and the Philadelphia expositions; at the Crystal Palace and the Queen's Hall, London; at the Worcester Festival with the New York Symphony and with Emil Paur's Orchestra.

He has dedicated many organs all over the country and has given nearly 100 concerts at his own church, the "Old First" Presbyterian of New York, where he is the organist and choir master. Mr. Carl is also director of the Guilman Organ School, New York. How Mr. Carl has crowded all that work into his short career, he being

still a young man, passes one's comprehension. Following is his program:

Allegro from the Sixth Organ Symphony.....Widor  
Romance (new).....Richmond  
Menuetto, in the ancient style.....Maurice Lee  
Fugue in D major.....Bach  
Vorspiel to Parsifal.....Wagner  
Violin solo, Faust.....Sarasate

Schörr Mariano Bracamonte.  
Organ Concerto in D minor.....Handel  
(With cadenzas by Alexander Guilman.)

Reve Angelique.....Rubinstein  
Fantasia on a Welsh Air.....Carl  
The King's Coronation March.....Duncan  
(New, first time in the country. Composed in honor of the coronation of King Edward VII.)

The Allegro from the Sixth Organ Symphony, Ch. M. Widor, instantly riveted the attention of the audience, and revealed the composer at his best. Romance (new) by William H. Richmond, rich in melody, of rather a soft, dreamy character, was played by Mr. Carl with that delicacy of shading that only a master can give.

"Reve Angelique," by Anton Rubinstein, is the most beautiful, delicate, subtle, suggestive and pensive air that was ever written. And how the audience applauded Mr. Carl's fine rendition of it! Right after that, in complete contrast, Mr. Carl played his own arrangement on the Welsh air, "Men of Harlech." It is an exceedingly brilliant number and requires the utmost skill of a well-schooled organist to play it. The pedaling is extremely difficult and the entire piece technically exacting, yet Mr. Carl overcomes all difficulties with an ease and grace truly marvelous.

In the "King's Coronation March," composed in honor of the coronation of King Edward VII., which is new and the first time played in this country, Mr. Carl had the opportunity to display the brilliancy of his technic. When we have watched the virtuoso's technical ability then we begin to admire his poetic temperament, his own individuality in style, the perfect legato and phrasing and his true interpretation of the composer's works.

At the time of going to press Mr. Carl has only given one concert. Annotations of the other two will appear in the next number. [More about Mr. Carl on another page.—Ed.]

MRS. KATHERINE RIESBERG.

Mrs. L. P. MORRILL.—Mrs. Morrill, teacher of scientific voice culture, has resumed teaching in New York at her studio in the Chelsea. For fifteen years she was identified with all that is most refined in musical Boston, but is now firmly established in New York. Two of her pupils who will be heard in public during the season are Miss Florence Clark, contralto, of Ridgewood, N. J., who spent part of the summer with Mrs. Morrill at New London, and Mrs. Wm. Innis, mezzo soprano, who does some of the solo work at the beautiful new church at Sixty-eighth street and Central Park West.

During the winter Mrs. Morrill will hold her usual receptions on the second Thursday of the month, beginning in November.

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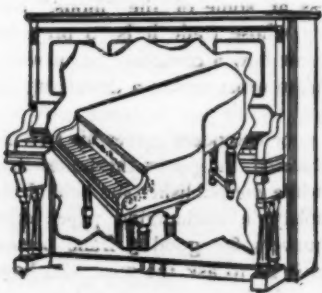
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WHAT better indication of musical activity than the pages of THE MUSICAL COURIER?

Forty-four pages of the best news of the world in this issue herald the opening of another season. Not another musical paper on earth has the resources to compile such an issue as this, and THE MUSICAL COURIER will grow larger and more interesting as the winter progresses.

SOUND business methods in the management of the New York Liederkranz have raised that society above any financial worry for some time to come. At the annual meeting the treasurer's report showed a net surplus of \$176,096, the assets being \$328,449, and the liabilities only \$152,352. Dr. Henry Rallpfeiffer was elected president. The membership is 1,069.

THEY have a music trust in Spain now, a certain Louis G. Dotesio, of Bilbao, having organized a company with a capital of 1,000,000 francs, by means of which he has secured control of all public musical events in the whole of Spain, outside of opera. Dotesio is a piano agent, born in England of an Italian father and an English mother. His trust is all powerful and all artists who desire Spanish engagements must pass through his managerial apparatus.

AT the Synagogue of Reichenberg (Bohemia), on the Hebrew New Year's Day, the Ninety-second Psalm of Schubert, for four male voices and baritone solo, was performed, after having adapted to the music the original words. This work of Schubert has never been executed publicly and is unknown to most of his admirers. It was reproduced without any indication of the author in a collection of Hebrew liturgical music, published after Schubert's death at Vienna, under the title of "Shir Zion," and the good cantor of Reichenberg had no suspicion that the psalm he performed did not come from the Promised Land.

IT is sad indeed for the exchange editor to find such a lack of originality and want of appropriateness in the selection of names for musical clubs all over the country. One of the most overworked titles of all is "The Ladies' Musical Club." As a matter of course it is presumed that all women who are admitted to membership in a musical club are ladies. What would intelligent women think of the men who organized a musical society and then named it "The Gentlemen's Musical Club"? In art such words as "ladies," "gentlemen" and "professor" are as absurd as the prefix "Miss" or "Mrs." upon the professional card or circular. It is high time for the Americans who have artistic aspirations to discourage provincialisms and vulgarity.

RICHMOND, Va., Friday.—F. Flaxington Harker, a well-known English musician, arrived at Biltmore to-day, having reached New York from Liverpool Saturday. He will on Sunday succeed Caryle Florio as organist and choir director of All Souls', George W. Vanderbilt's half million-dollar church, at Biltmore.

In engaging Mr. Harker, Mr. Vanderbilt learned that there are some things that a man cannot do without difficulty, even when he has millions at his back. Some persons, presumably living in New York, strongly opposed Mr. Vanderbilt in his efforts to bring Mr. Harker here. They hold that Mr. Vanderbilt cannot bring an organist here from abroad under contract, and the efforts to prevent his doing so were carried as far as possible. The servants of the estate were approached by secret agents with the idea of learning the name of the organist and the time of his arrival, in the hope of being able to interfere.

The Rev. Dr. R. R. Swope, rector of All Souls' Church, was asked some time ago by letter to tell what he knew of the matter, but it is understood that he paid no attention to the request. The fact that Mr. Vanderbilt contemplated the importation of an organist is said to have been

brought to the attention of the Immigration Bureau at Washington some time ago.

THE above was published in the New York Herald last week. Whether or not the Immigration Bureau can interfere in this case will be seen later. The Vanderbilts have made their great fortunes in this country, so why send to Europe when there so many good organists to be secured right here in America? The American artist has good right to complain.

All doubts as to the visit of Ignace Paderewski to this country were removed when Carnegie Hall was engaged for the pianist's first recital on February 14. Other recitals will follow later. His opera "Manru," which brings him to this country, will be sung on February 12. That date is the twenty-eighth anniversary of Maurice Grau's first activity as a manager. In order to come here Paderewski will be compelled to give up his tours in Spain and Italy. On the 24th of this month he will begin a tour of Germany and Austria, and he will play in London at the end of December. He leaves for this country the last week of that month in time to begin with the "Manru" rehearsals on January 1.

THE above appeared in the New York Sun October 9. The Philharmonic Society's public rehearsal takes place February 14 in the afternoon. Up to this writing Carnegie Hall is not engaged for that evening. No one has negotiated for a date at Carnegie Hall for Paderewski.

There is no doubt that the municipality of Paris has granted a concession of the site of the Cirque d'Hiver to Leoncavallo, the brother of the composer, who proposes to erect thereon an international theatre. He announces that he will produce there the Italian repertory of the publishing house of Sonzogno, which seems to have been driven out of Italy by the Ricordis, and the Wagner repertory sung in German with a German orchestra.

The French do not look with much favor on the project. They regard it as merely an opening wedge for the introduction of the Italian and German schools. Of course they profess to have no desire to close their artistic frontiers to strangers, but are always glad to welcome masterpieces, wherever they come from, which, moreover, always are favorably received at the two subventioned theatres, the Opéra and the Opéra Comique. But the journal that gives this expression to its feelings cannot at the same time but feel disgusted at seeing so many native composers, of quite as much talent as those with whom the country is threatened, dancing attendance for half a score of years at the doors of the opera houses, while musicasters, singing scores like "La Bohème," are graciously installed. In fact, Paris is like New York: "No native need apply."

What is the lesson to be learned from this invasion? is asked. It teaches Paris and France that in other countries people can, without calling for aid from the Government, organize and open paths for their productions. In France national production is choked by want of union and good understanding, and consequently the slightest effort of one is opposed by the hostility of another. "The noblest initiatives fall into the hands of scamps, who first exploit them and then ruin them." We may perhaps guess at some of the "filous," but there are so many whose trade it is to prey on artists. We all know how a composer has a work performed, or how an artist makes a début, say in Italy.

Meanwhile the poor composer curses his fate instead of cursing himself, he gnaws the bones that are thrown him, while the publisher sits behind his desk, occupied solely in exchanging paper covered with semi-quavers for good 5 franc pieces. But what use can it be to ask the men who have made themselves rich by sucking the brains of



composers to build or aid in building a théâtre d'essai for lyric pieces, or a concert hall for symphonists? None whatever; we prefer to put things off till to-morrow and watch our neighbor and shut the door in his face.

"The best remedy for this state of things," our contemporary writes, "seems to be the success of the proposed Italian and German theatre. When the avenue that runs from the Louvre to the Arc de l'Etoile shall become the triumphal road through which march the Italian trombones and the German big drums we may begin to open our eyes and close our ranks."

Very pretty. Here in New York we have had the big drums of Germany and the trombones of Italy parading our streets for years, but where is the American opera?

HERE is a lament by the late Charles Darwin that should make some agnostics think:

If I had to live my life again, I would have made it a rule to read some poetry and listen to some music at least once every week, for perhaps the part of my brain now atrophied would then have kept active through use. The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature.

It is plain after reading the above that Darwin deplored his neglect of music and poetry, but supposing he could have lived his life over again and cultivated his emotional nature, would he in that event have expounded his scientific doctrine of evolution? The pros and cons of this question would make an interesting debate. Other scientists have left their tributes to the power of music and their reverence for music as an art, but there seems to be none whose regrets over having neglected music are sadder or more pathetic than those bequeathed to the world by the author of "Origin of Species."

As music is frequently called the sister of poetry it seems natural to find many eloquent tributes to music by poets of all countries and centuries. William Shakespeare leads all the other poets in the number of his sayings that exalt the divine art. That the immortal bard of Avon understood something about the foundation of music is made clear in this familiar quotation by him:

Keep time. How sour sweet music is,  
When time is broke, and no proportion kept!

Another Shakespearean tribute to music and one that might serve to test our friends is expressed in this statesmanlike verse:

The man that hath no music in himself,  
Nor is not mov'd with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils.  
The motions of his spirit are dull as night,  
And his affections dark as Erebus.  
Let no such man be trusted.

Lord Byron in one line says:

There is music in all things, if men had ears.

The doctors who are recommending the "music cure" will find that Alexander Pope antedated them when he wrote this verse:

Music the fiercest grief can charm,  
And fate's severest rage disarm;  
Music can soften pain to ease,  
And make despair and madness please;  
Our joys below it can improve,  
And antedate the bliss above.

John Milton in one of his flights of fancy wrote:

I was all ear, and took in strains that might  
Create a soul under the ribs of death.

This practical and wholesome remark is attributed to Horace Walpole:

Had I children my utmost would be to make them musicians. Considering I have no ear, nor even thought of music, the preference seems odd; and yet it is embraced on frequent reflection.

Victor Hugo voices his sentiments in prose-poetry as follows:

Music is the vapor of art. It is to poetry what reverie

is to thought, what fluid is to liquid, what the ocean of clouds is to the ocean of waves.

And here is the great Napoleon's endorsement: Music, of all the liberal arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement.

Both the state and the Church can applaud these sentiments by Addison:

Music is the only sensual gratification which mankind may indulge in to excess without injury to moral or religious feelings.

In one of his yielding moments the stern essayist and biographer, Thomas Carlyle, wrote this line: Music is well said to be the speech of angels.

The more sympathetic poet Longellow said something very similar, for here are his words:

Music is the language spoken by angels.

Here is another statesmanlike tribute credited to Cicero:

Plato says that a change in the songs of musicians can change the state of commonwealths.

This beautiful utterance is found among the writings of Thomas Morley:

I ever held this sentence of the poet as a canon of my creed, that "whom God loveth not, they love not music."

The English author, J. H. Shorthouse, writes in one of his chapters:

The life that is in tune with the melodies of heaven cannot fail of being happy.

In Edwin Arnold's "Light of Asia" we find this musical stanza:

Rich, celestial music thrilled the air  
From hosts on hosts of shining ones, who thronged  
Eastward and westward, making bright the night.

The poet Heine was something of a music critic and on occasions was aroused to expressions like this:

Franz Liszt's playing often seems to me like a melodious agony of the spectre world.  
Chopin—the Raphael of the piano.

Charles Kingsley, the author of "Hypatia" and "Westward Ho," has contributed the following sane and delightful paragraph:

There is something sacramental in perfect metre and rhythm. They are outward and visible signs of an inward and spiritual grace; namely, of the self-possessed and victorious touches of one who has so far subdued nature as to be able to hear that universal sphere-music of hers, speaking of which Mr. Carlyle says that "all deepest thoughts instinctively vent themselves in song."

There were moments in Schopenhauer's life when he was not pessimistic, and in those moments he penned lines like these:

Music, therefore, represents the real thing, the thing itself, not a mere appearance. The other arts only speak of the shadow; music speaks of the real substance, for it represents the will.

The following stanza will be recalled by the lovers of Tennyson:

Love took up the harp of life, and smote on all the chords  
with might;

Smote the chord of self, that trembling passed in music  
out of sight.

Shelley enriches the tributes to music thus:

Music, when soft voices die,  
Vibrates on the memory;  
Odors, when sweet violets sicken,  
Live within the sense they quicken.

John Ruskin, critic, philosopher and philanthropist, wrote:

Music is the nearest at hand, the most orderly, the most delicate and the most perfect of all bodily pleasures; it is also the only one which is equally helpful to all ages of man—helpful from the nurse's song to her infant to the music, unheard of others, which often, if not most frequently, haunts the deathbed of pure and innocent spirits.

From the humane and gifted Cowper one may look for such lines as this:

How soft the music of those village bells,  
Falling at intervals upon the ear  
In cadence sweet!

A powerful truth is embodied in this statement by Homer:

Music was taught to Achilles in order to moderate his passions.

It is said of Goethe that he did not appreciate Schubert's wonderful setting of the "Erl König," after first hearing the song. Nevertheless, the great German poet and novelist was not wholly in-

different to music, for here is his fine advice to the world:

A man should hear a little music, read a little poetry and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.

George Eliot, the greatest woman writer of the nineteenth century, was a good pianist and possessor of a rich, contralto voice. That she should utter eloquent words about music was not strange. On one of the days when she wrote poetry (which was not often) she penned these lines:

So faith is strong  
Only when we are strong; shrinks  
When we shrink.  
It comes when music stirs us, and the chords  
Moving on some grand climax shake our souls  
With influx new that makes new energies.  
It comes in swellings of the heart and tears  
That rise at noble and at gentle deeds.

Harriet Beecher Stowe, author of "Uncle Tom's Cabin," expressed a grand truth in this tribute:

Where painting is weakest—namely, in the expression of the highest moral and spiritual ideas—there music is sublimely strong.

Although it is many years since Benjamin Disraeli wrote:

Were it not for music we might in these days say, the Beautiful is dead,

it is even more true now than when the great English statesman uttered the words.

M. SAINT-SAËNS was lately decorated by the Emperor William with the order "Pour le Mérite," a distinction which he justly deserves. Then as there are enterprising journalists in Germany as there are in America, a report became current that M. Saint-Saëns was

SAINT-SAËNS

AND

GERMANY.

about to write the music to a German libretto, presumably on a German subject, and a German paper, the *Boersen Courier* of Berlin, commissioned one of its correspondents, M. Levin, to interview the celebrated composer on the subject. The correspondent wrote politely to the musician, inclosing a letter of introduction and asking when he could be received. M. Saint-Saëns replied:

DEAR SIR.—It would have been quite easy for you to see me at Beziers. There was no need of a letter of introduction for that.

The *Boersen Courier*, which was lately my most bitter enemy, may have changed its attitude; I am thankful for its doing so. As to granting to you an audience, I cannot, for it would be inevitably an interview, and that I never grant any more to French than to foreign journalists. Pray excuse me, and accept my thanks for your marks of sympathy and my compliments. C. SAINT-SAËNS.

The Berlin correspondent replied that during his connection of sixteen years with the *Boersen Courier* he had never written an "irreverent" line about M. Saint-Saëns, that on the contrary he had written a warm eulogy on the occasion of his sixtieth birthday. To this the composer replied:

DEAR SIR.—Do not have such a bad opinion of me, I beg. I am very little sensitive to criticism and also to praise, not by an exaggerated feeling of my importance, which would be foolishness, but because, as I produce my works to accomplish a function of my nature, as an apple tree produces apples, I need not trouble myself about the opinions which may be formed about me.

The *Boersen Courier* was at the head of the movement directed against me when I was received at Berlin with hisses and a veritable revolt; it was, I think, in 1887.

Since then I have never wished to visit Berlin nor Germany. At present my nomination as a member of the Academy, the success of "Samson et Dalila," and finally the high distinction which the Emperor has been kind enough to honor me with, have effaced all that.

C. SAINT-SAËNS.

M. Levin then asked permission to publish these letters and to his request received a reply:

PARIS, September 11, 1901.

DEAR SIR.—You can publish my letter if you think fit, but I should wish no more importance be attributed to my words than I wished to give them.

I can forgive personal insults; I can be grateful to the public for its applause, to the artists for their assistance and to His Majesty for his imperial courtesy; but there

is another thing which I ought not to forget and never will forget. I have had three generals in my family. Chauvin I was born, Chauvin I will remain till my last sigh.

Receive, &c. C. SAINT-SAËNS.

Levin sent these letters to the *Temps*, and declared that while he could not but bow to the decisions of M. Saint-Saëns he could not but regret them, all the more that the welcome which his compatriots would have extended to M. Saint-Saëns would have been warm and cordial.

Then M. Saint-Saëns took his pen and wrote to the *Temps* a kind of postscript:

DEAR SIR—In thanking you for having published my letters addressed to M. Levin I beg you to add a word of explanation respecting the conclusions drawn from them. M. Levin seems to believe that I refuse to return to Germany, which would little agree with the sentiments of gratitude expressed in my letters.

It is true I have refused offers of an engagement, but much against my inclination I am nailed down at Paris till the end of October by rehearsals of "Les Barbares," afterward I shall be compelled, as every year, to go and seek nearer the equator the temperature which is necessary for me. For the same reason I cannot go to Russia during the concert season. Believe me, &c.,

C. SAINT-SAËNS.

From which change of tone it may be inferred that M. Saint-Saëns, the born Chauvinist, will some day revisit Berlin.

### A VITAL QUESTION.

The following interview with Marc A. Blumenberg, editor-in-chief of THE MUSICAL COURIER, by Leonard Liebling, was published in the Berlin "German Times" of September 23:

FOR six years, the length of my residence in Europe, I have been asking myself the Question. I have put it to others, too. Most of them lacked the answer even as I did. Some few knew, but they spoke not. Once I tried to answer the Question myself. Then those who knew said that I was wrong. But they said nothing else, and left me unknowing.

Last week there came here from the strenuous city of New York the one man who could answer the Question fully, freely and fearlessly. To him I resolved to go and ask.

He calls himself Marc A. Blumenberg. I have often heard him referred to as the Napoleon of musical affairs in the United States. I have heard that he dictates musical conditions there. I have heard that he fixes the market value of artists. And I have heard him called all the names with which all successful men are favored by distanced competitors and empty handed friends.

For a very successful man is this Blumenberg, a man who knows not only how to win success, but understands also how to retain it. A man is he who has thoroughly mastered his chosen field; a chessplayer who knows his board and its every figure. He plays the game scientifically. No move without cause, and no cause without effect, might be his motto. A man is he of keen vision and wide range, a man of to-day by all means, but one who understands yesterday and divines to-morrow.

Because he is all this, and, incidentally, Senior Editor of the New York MUSICAL COURIER, I went to him with my Question. I found him coming from the Dresdener Bank—a good sign—and just about to step into his waiting cab.

"I have a Question to ask," I began.

"Jump in; I've an appointment to keep, with Manager Pierson of the Opera. Vorwärts, Kutscher. Now fire away."

He fixed his keen eyes on me, and I asked the Question.

"You wish to know," he repeated slowly, as one given to accurate weighing of details, "what becomes of the thousands of Americans who come to Germany, Austria, England, Italy, France and Belgium, to study music? That is to say, the thousands of Americans who have come, those who are here now, and those who will come? What becomes of the young pianist, the young singer, the young violinist, the young composer, the young violoncellist, the mature teacher and the middle-aged organist, who for a decade have been traveling eastward in endless, religious procession, with rapt eyes fixed on the musical Mecca of their own making?!!"

"That's what I would like to know," I replied, modestly accepting this elaborate amendment to the Question.

"By Stcherbacheff, so would I," cried out my wise man, bringing down his umbrella with a terrific whack onto the floor of the cab. "That is to be taken relatively," he continued, calm at once, "for I know what becomes of them."

"What?" I ventured.

"The pianist becomes the powerful and purse proud President of a gigantic Trust, the singer marries him and or-

ganizes a local musical society; the violinist goes West, just in time to reach the bed of a dying miner who hands him a paper, sere and yellow, and apparently worthless, which soon after proves the violinist to be the sole and undisputed owner of the richest gold mine ever discovered in America—"

"But—"

"The young composer becomes the trusted partner of the fortunate violinist. The violoncellist is raved over at Newport by seven of the richest heiresses in the Four Hundred. Seven enthusiastic papas press the young man to marry, and he finally weds the very richest of the seven maidens, who is also marvelously beautiful. The mature music teacher at once upon his return goes into the banking business, and finds his chief pleasure in making Wall Street tremble. The middle-aged organist—"

"I don't believe all that. You are making fun of me," I interrupted.

"You are shrewd," said Mr. Blumenberg; "you have guessed that I was joking. Now I will tell you the truth. The painful fact of the matter is that the pianist has no need to become a Trust President, for he gives many recitals each season that attract vast audiences of his admiring countrymen. The money pours into the box office, and Paderewski realizes at last that he has met his match in America. The singer is secured by a cast iron contract to Grau, who, happy that at last he can pay an American more than his foreign artists, literally loads her with money. The public listens only when she sings, and the critics come to learn. The violinist causes duels among the managers, who fight for the privilege of engaging him. The composer sends boxes to his friends for each new production of his numerous grand operas. Grau mounts them at fabulous expense to his privy purse. The critics snarl because all our symphony concerts are addicted to the works of the young American composer, and absolutely ignore the efforts of talented foreigners like Tchaikowsky, Beethoven, Strauss and Brahms. Quartet societies play his works *ad nauseam*. The programs of all our piano recitals look like a publisher's list of his compositions. And the mature music teacher! Lessons at \$10 the half hour are laughed at; \$15, or you go to one of his seven assistants. He has a suite at the Waldorf—"

"I'm afraid you're in a jesting mood to-day. I see you won't answer the Question."

"You wish to know what really becomes of nearly all your compatriots who study music here?"

"Yes."

"Nothing—absolutely nothing. Nothing that warrants the sacrifice of time, money and health, laid on the altars of European teachers, by these misguided students, these—"

"Why misguided?"

"Because half, three-quarters of them have no right to enter the musical profession, and even fewer, to practice it. The pianist, the singer, the violinist, the organist, the violoncellist, they all become teachers. There are too many teachers now. And the majority of them are absolutely incompetent. That is because they have been insufficiently educated."

"But the conservatories here—"

"They offer no academical training. There are no graduates proper, and those who have studied in them for a year or two consider themselves finished musicians. There is no authoritative institution, no University of Music that makes our musicians as our doctors, lawyers, engineers and architects are made."

"But those things are done by the Government. Naturally enough, public safety demands that a doctor be legally entitled to practice; you can't expect a Government to interest itself seriously in such a comparatively unimportant subject as music, a subject—"

"And do you mean to tell me that an incompetent singing teacher is not a menace to public welfare? Does he not ruin throats, and chests, and muscles, and larynxes, and lungs? Does he not time and again cause pathological conditions? Have therapeutics never corrected the crimes of singing teachers?"

"But instrumental teachers"—I protested.

"Just as bad. They ruin the ear, and the sense of touch, and the wrist, and the muscles, and the shoulders."

"But, granting all that, is not Europe the home of music?" I asked, making a wide detour and avoiding the corner into which I was being driven; "and if nobody had ever come here to study, how could we have hoped to possess teachers in our own country?"

Not at all nonplussed, Mr. Blumenberg promptly replied: "Of course our musical young men came, and they returned home and taught. But their pupils came here, and their pupils' pupils. Now, if this thing has been going on for years and is going on to-day, of what use is the priceless knowledge that can't be imparted to others? Why come to Europe for the same thing that can be had much cheaper and as good at home? For instance, to make my logic clear: Thirty years ago there were some great teachers of piano, like Liszt, Tausig and Kullak. They had many pupils, American, German and all nationalities. The

pupils of them are the teachers of to-day. Did the Americans learn less than the Germans? Are they less receptive? Strange that a people who are not usually slow in proclaiming its citizens quick of intellect should draw the line at its musicians, and believe that of all the disciples who sat at the feet of those great masters the American learned and understood least. And so with singing, and violin, and composition."

Again I tacked, and drove home what I considered a fatal shaft. "But how about almost the last words of our lamented President McKinley?" I asked; "did he not tell us that we must not expect to live on ourselves alone; that we must import from other countries, that reciprocity?"

"Reciprocity? Yes, indeed, we want reciprocity, but where is the reciprocity in this wholesale annual emigration of our young blood and energy to Europe, where the reciprocity in this pouring of millions of dollars into foreign countries for board, and clothes, and lessons, and music, and instruments, and amusements? What do we get? Where is the return demanded by the simplest rule of political economy? We get musical instruction, which we impart to others so successfully that they too must exile themselves before they in turn—bah! what a hideous, roaring farce! What with his lack of proper academical training and authorization, and his self-confessed inadequacy—just proved conclusively by me—it is no wonder that the American musician has no standing in the community."

I began to feel that somehow Mr. Blumenberg and I had changed positions. He was the inquisitor, and I, who had come as a harmless interrogator, suddenly stood forth as the unwilling champion of a cause in which I did not believe. I cared not to fight further such a one-sided battle; I had heard enough, and was fearful of more truths. All this encouraging information was destined for the readers of the musical department of the *German Times*, nearly all of whom are music students. For them as much as for myself I have asked.

"Ah! here we are," announced the Inquisitor cheerily, as we stopped before the *Intendantur* in the Dorotheenstrasse; if you'd care to wait in the cab, I could give you some further points—"

"No, thank you, I think I have enough. You've answered the Question, you know."

As I walked away it suddenly struck me that he hadn't, after all. I wonder if anybody can? LEONARD LIEBLING.

### Madame Poole-King.

MME. CLARA POOLE-KING'S success at the Worcester festival has secured for her other important engagements. The Handel and Haydn Society, of Boston, has engaged her for the special performance of "Elijah," on November 11, and also for "The Messiah," which the same society will sing on December 22.

Following are some of Madame Poole-King's criticisms on her singing at Worcester:

There was so much to be satisfied with in the performance of the Requiem that the disposition to find fault gave way to the pleasant duty of thanksgiving and gratulation. The soloists formed more than a fairly capable quartet, and performances might easily be recalled in which a much higher individual talent was enlisted and less satisfactory results attained. Madame Poole-King was most successful, and together with the tenor and bass made a most sympathetic and ingratiating harmony, painstaking and satisfactory.—New York Tribune.

The performance of the "Beatitudes" was an improvement over that of last year. Better discretion was shown in casting the solo parts. Among the artists Madame Poole-King should be mentioned as being wholly adequate to the demands made upon her. In the Requiem Madame Poole-King was also wholly successful in her role, and taking it altogether this latter work was of an exceptionally high order.—New York Times.

Madame Poole-King acquitted herself most creditably. Her solo work was well received, and her singing deserved special mention. Madame Poole-King looked younger than she did when she sang here in 1888, 1889 and 1890. She was in excellent voice, charming and altogether attractive. This is her debut in the United States, after a most successful career of over six years in Europe.—Worcester Gazette.

Madame Poole-King appeared to much better advantage than on the previous night, her voice showing to greater satisfaction and more brilliant in tone. She had a fine grasp of the idea and spirit of the work.—Springfield Republican.

Madame Poole-King of all the artists is perhaps the best known. She sang, as is her wont, like a painstaking and thoughtful artist, giving intense satisfaction to all.—Boston Herald.

Madame Poole-King appeared to fine advantage in both works. In the one instance the mezzo-soprano role is really more striking, calling for more intensity of expression, more pathos and having more variety in it. Madame Poole-King was highly dramatic, and in her important climax carried the audience with her. Her voice was particularly effective and by far her best work was in the "Lux Æterna." This trio for mezzo, tenor and bass was one of the most satisfactory things of the evening.—Worcester Telegram.

CHICAGO MENDELSSOHN CLUB.—The soloists engaged for the three concerts of the Chicago Mendelssohn Club are Joseph Baernstein, Charlotte Maconda, Mabelle Crawford and Esther Féé.



## FANNY RICHTER-FUCHS.

**M**ME. FANNY RICHTER-FUCHS, a pianist who has resided in New York for some years, is about to re-enter the ranks as a concert performer. She has already, for that matter, re-entered public life, for she played at the concert which the New York Liederkrantz gave at the Pan-American last June. Her recitals here in New York have all been under the auspices of society. Among her patrons Madame Richter-Fuchs includes the Vanderbilts, Stillmans, Rockefellers, Tiffanys, Knoxs, Norries, Callenders, Mortimers and other wealthy and influential New York families. But an artist of her rare gifts and training belongs to the greater public, and arrangements are now being completed for a series of recitals and concerts throughout the country. Before the music committee of the New York Liederkrantz and a few other invited guests Madame Richter-Fuchs played last Friday afternoon at Steinway Hall. The style and variety of the compositions upon her impromptu program at once established her as an artist of supreme endowments, emotional yet balanced; virile yet thoroughly refined and polished and with a technical equipment the equal of certainly the great composers of her own sex.

Here is a list of compositions she played on this interesting occasion:

Nocturne, C minor.....	Chopin
Papillons .....	Schumann
Legende .....	Liszt
Waltz in A flat.....	Chopin
Sonata Appassionata.....	Beethoven

The above works were played in the order requested by the guests, and were all the more enjoyable because the conventional program regulations were not followed. Her Chopin playing was as remarkable for its wholesomeness as for its poetical insight, and her limpid, full, rich tone and correct phrasing were shown in the "Papillons." The "Legende," by Liszt, was strong and moving, and in the "Appassionata" she revealed the Beethoven of maturity, and altogether gave a convincing performance of the great sonata.

After reading this brief criticism of Madame Richter-Fuchs' performance the musical public will not be surprised to hear that she made a name in Germany as a wonderkind, and that she studied with such masters as Liszt, d'Albert, Stavenhagen and Barth. Fanny Richter was born in Berlin. Her father was a high school director, and her mother an accomplished musician. She played in public at the early age of five years, creating a profound impression at Wiesbaden, where the infantile prodigy made her debut. A tour through Germany, Belgium and Holland was arranged by the father of the child. In the meanwhile her education went on, for we read of her taking an

examination when she was twelve years old at the High School of Music in Berlin. After four years' study it is recorded that she passed with the highest honors, and all of her subsequent study as a child was earned, she having won the scholarships or stipendiums offered by the Government. Those present at her final examination at the High School of Music were Dr. Hans Von Bülow, Joachim, Heinrich Barth and Rudorff, Bargiel and Raif. While still a student Fanny Richter distinguished herself at a Berlin Philharmonic concert, playing with the orchestra the C minor Concerto by Beethoven.

It was Van der Stucken who first influenced Fanny Richter to visit the United States. She came and made her debut in this country with the Boston Symphony Or-



FANNY RICHTER-FUCHS.

chestra. Among the criticisms she received at the time are the following from the *Boston Herald and Journal*:

The appearance of a pianist announced simply as "Fanny Richter" at Music Hall yesterday afternoon proved to be one of the pleasant surprises of the season. The lady brought thus abruptly before the public was in no need of an introduction, for her abilities at once gained her the attention of her audience, and made her a favorite with all who heard her performance.

She had the assistance of an excellent orchestra under B. J. Lang's direction, and played the "Concerto No. 3," in C minor, op. 37, Beethoven (cadenza by Clara Schumann); the Polonaise in A flat major, op. 53, Chopin; the Nocturne in F sharp major, op. 15, Chopin; the "Legende," Liszt, and the Concerto No. 2, in A major, Liszt.

She has a striking individuality as a player which few pianists of the day possess, and she recalls with rare distinctness the playing of Teresa Carreño at her best. She has a complete mastery of the keyboard, and her technical accomplishments are used with the taste, skill and judgment of a true musician. The fire of a true genius flashes out continually in her work, and she at once charms and delights by her playing.

The contrasts of the program were brought out in an admirable way by her readings, and she showed herself to be a most intelligent student of the composers represented in her day's selections.

Her audience was at her control after the first movement of the Beethoven Concerto, and from that on her value as an artist was enthusiastically admitted on all sides. She is an acquisition to the list of concert pianists that would have found a hearty welcome earlier in the season.

She has but recently arrived in this country, coming here from Berlin, and it is to be hoped that she may remain to have further hearing in this and other cities.—*Boston Herald*.

The *Boston Journal* said: "Miss Fanny Richter made her first appearance before an American audience (and a very large one, too)

in Music Hall yesterday afternoon. The young pianist had the assistance of an orchestra conducted by B. J. Lang in the following program: Beethoven, Concerto No. 3, in C minor, op. 37; Chopin, Polonaise in A flat major, op. 53, and Nocturne, in F sharp major, op. 15; Liszt, 'Legende' and Concerto No. 2, in A major.

"This young lady has evident talent, well and intelligently cultivated. Her technic is sure, facile and brilliant; her tone strong, full and telling; her use of the pedal admirable. She plays with absolute concentration upon the music, and evidently has sufficient self-command to listen to what she is playing and judge of its effect. We do not know who her teachers have been, but she gives evidence of having been brought up in, and sympathizing with, a rather conservative school. Thank heaven for that! In the Beethoven concerto, for instance, she showed a regard for rhythm and unity of tempo which did one good to find in any young artist. Now and then a phrase might sound a little stiff to ears accustomed to all the finesses of modern 'rendering' and 'interpretation'; but the fine musical feeling was to be detected by him 'der heimlich lauschet.' And it speaks well for Miss Richter's musical insight that she threw off this 'classic' reserve as soon as she attacked the things by Liszt.

"Of her playing yesterday afternoon we liked her performance of the Beethoven Concerto and the Chopin Nocturne best. In these things she showed not only genuine appreciation of the gist of the music, but also ample power to do what she tried to do."

Mme. Richter-Fuchs will play on November 18, as soloist of the concert of the A Capella Club, of Milwaukee, and while in the West she expects to fill other engagements. The husband of the pianist, Albert Fuchs, is a man of artistic tastes, and one who is at heart and soul in sympathy with his wife, and since their happy marriage several years ago has been a great inspiration to her. Although an artist of ripe gifts Madame Richter-Fuchs in her private life illustrates the charm of well bred, refined and modest womanhood.

## LATEST ON PADEREWSKI.

**A**S the last form of this issue went to press yesterday information reaches us that Paderewski will reach here early in February. Negotiations concluded recently and made public at a late hour yesterday announced that the pianist will make a three months' tour here, beginning in February.

**BERTA GROSSE-THOMASON.**—Mme. Berta Grosse-Thomason, the pianist, assisted the Schumann Quartet at a chamber concert given on October 9, at 11 Elm street, Morristown, N. J., the home of Mrs. Herman Behr. Two movements from the Schumann Piano Quintet in E flat were played and the other ensemble pieces were an Andante by Rubinstein, a movement from the Haydn Quartet in D, and a quartet by Rheinberger. The vocal soloist was Herman Hovermann, baritone. The audience was composed of the fashionable residents in the vicinity.

**ANOTHER SUCCESSFUL ARENS PUPIL.**—Miss Grace Carroll, contralto, recently a pupil of F. X. Arens, sang with great success at recitals and various concerts since her return to her home in San Francisco, Cal. Owing to her success she was promptly engaged as voice teacher at Miss Head's seminary, one of the best known young ladies' schools on the Pacific Coast. She has also been engaged as solo contralto for one of the leading Presbyterian churches in San Francisco.

Martha Remmert is not going to Gotha, as she has just opened a Liszt Academy at Berlin.

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## Some Conditions in Paris.

PARIS, October 3, 1901.

AS is the case in all such communities where concerts engage public attention Paris, like other similarly conditioned cities, has its peculiarly piano infected and affected atmosphere and the pianist becomes an especial item of musical interest. The pianist, ever since the days of the manufacturing rivalry, has been made a formidable concert feature and that artistic industrial contest originated here where the same old firms are engaged in it as they were some seventy-five years ago in the days of Kalkbrenner, Doehler, Chopin and Liszt, and Herz, and Thalberg, and Pixis and Heaven knows who, including the merely local players.

Right now Erard and Pleyel are the chief supporters of the two Philharmonic concert schemes—that is Paris orchestral institutions, the Colonne and the Lamoureux Orchestras, outside of the Government subsidy; they were far back in the nineteenth century also the two rivals that vied with one another to appear before their compatriots as supporters of the musical art.

No one ever questions their disinterestedness. Piano manufacturers who support concert schemes and who pay artists, or help towards paying them, do immeasurable good towards the propagation of the best kind of music and are the elements that insist upon public performances because they desire to have the public learn how artistic their pianos are built. There may be selfishness in all this, but it is the kind of selfishness that builds up cities and nations. Outside of the newspaper business every man should work to advance his interests, because in doing so he advances the interests of his surroundings and helps to advance his community on the road of progress. The only persons who should not work for themselves are newspaper men, for they commit crimes in being selfish. Selfishness in the newspaper business may also help the community by building up a great newspaper, but the newspaper man ought not to share in the benefits unless he proposes to be condemned.

The piano business in its artistic divisions has brought the piano virtuoso to the foreground as the prominent faculty in the concert system, just as the newspaper has made the artistic piano known to the masses. It is all one community of interests and an intermingling of benefits. Erard and Pleyel began this work first, because in those days the United States was unknown as a piano producing country and the Chickering house was, as yet, in its infancy. Germany was dismembered and was not only suffering from the ravages of the Napoleonic wars, but had its revolutionary fevers on, which prevented industrial development. Broadwoods in England had no rivals and therefore made no progress, having no incentive.

Never since the beginning of the piano question has there been such a season of piano virtuosi as the approaching one promises to be, the appended list, although extensive, showing only the preliminary engagements. I shall do my utmost to be correct in the classification of the pianists and the pianos they use, to illustrate how commercial rivalry enters into the artistic arena to stimulate the combatants.

### NOUVELLE SOCIÉTÉ PHILHARMONIQUE DE PARIS.

Before doing so, however, I desire to recount the proposition made by the New Philharmonic Society of Paris, recently organized by Dr. Frankel, a Pole, I believe, who conducts a sanatorium at Zurich and another here at Auteuil, a suburban town. A Philharmonic society with us or in England, Russia and Germany, is usually an orchestral organization; here anything with or without musical pretensions can properly

designate itself as a Philharmonic society, and this new one, begun by Dr. Frankel with a private subscription of his own of 50,000 francs, is a chamber music scheme, which will give subscription concerts in a small hall at 8 Rue d'Athenes. There are accommodations for about 250 people, and there are no music halls in Paris, except the private enterprises known as Salle Erard and Salle Pleyel, both connected with piano firms, neither of which could be used by the new Philharmonic because it engages soloists using both pianos, and it cannot move about from hall to hall as it would be compelled to do, using Erard Hall for Erard pianists and Pleyel Hall for Pleyel pianists. This cannot be done; hence an independent hall had to be leased, and as there is no music hall here the best was done under the circumstances.

It is strange that Paris has no music hall, but when one considers that music is virtually under Governmental control, beginning with the National Conservatory and its branches throughout France and passing through the schools and operas to the subsidized orchestra, it is not strange, for the people depend upon the State to build a concert hall, and as long as the people have no use for one the State doth not build one. The Trocadero was built to include its present large hall with organ, but it is too large except for fêtes, and its acoustics are so defective as to make it useless for artistic musical purposes. Symphony concerts are given in "circuses," in theatres and in large sheds such as are used for hippodromes, but that is of no consequence, for many people are engaged in conversation constantly during concerts in Paris and these talkers are not heard as distinctly in such buildings as they are in halls.

This new Philharmonic Society having engaged a number of pianists, paying them fees, which is not the case with the two symphony organizations, who get the piano soloists through the piano manufacturers, the list of piano soloists for next season is consequently swollen to the following Falstaffian proportions—all kinds of performances being included, although all engagements are not yet closed:

Teresa Carreño.....	Erard
Gabrilowitsch .....	Erard
Mme. Roger Mielos.....	Pleyel
Riera (the Spanish player).....	Erard
Levin (Rubinstein medallist).....	Erard
Diemer .....	Pleyel
Risler .....	Pleyel
Pugno .....	Pleyel
Wurmser (not Wormser).....	Pleyel
Cortot .....	Pleyel

Some of these are engaged by the New Philharmonic, which has also secured for its season:

Harold Bauer.....	Erard
Mlle. Therese Chaigneau (very talented young artist) .....	Erard
Frederic Lamond (great artist).....	Erard
Mlle. Cecile Silberberg.....	Pleyel
M. Stavenhagen.....	Erard

### MORE NAMES.

Both Erard and Pleyel being liberal supporters of the regular symphony concerts—Lamoureux and Colonne—insist that no foreign pianos shall be used at these events. This we would call Chauvinism, but it is a kind of patriotism we should emulate. If our opera subsidizers were to insist that no foreign singers should be heard in America on an opera stage supported solely by Americans we would soon have a large number of American singers engaged in studying and singing in opera. But we are not Chauvinistic—as we shall see—and therefore not one American piano soloist is announced for next season in the United States (and

certainly not in foreign countries), and our American resident singers still continue to do good work in church choir lofts, to which places they are exiled by the lack of the very Chauvinism that engages so many artists at home in their own countries—even for small or no salaries at all.

Erard and Pleyel and their supporters insist that as long as the French State subsidizes the two symphony organizations and they—the piano firms—contribute to the schemes, no foreign piano shall be played at these concerts. At the new symphony concerts any piano can be introduced, and therefore Eugen d'Albert, Moriz Rosenthal and Busoni will play at these concerts, each of them using a Steinway piano. Adding these names to the above it will be observed how formidable the pianistic scheme becomes this season in Paris.

Notwithstanding the opposition of the piano houses here and the press, to some extent, the Steinway piano has been used at symphony concerts here, once by Eugen d'Albert and once by Leonard Borwick, and big commotion ensued, and this season the inimitable, aggressive and fearless Rosenthal, pianist par excellence to himself and the world generally and a manipulator of tremendous resources, will play at one of the Lamoureux concerts, using a Steinway piano. This gives him an enormous advantage, for with all due respect to Paris piano builders I do not believe their pianos could successfully parry an attack by Rosenthal, who is going to give four recitals here after his symphony performance. The Steinway piano is ages ahead of any Parisian piano, and no one admits this with more grace than the makers here, who are now about to put pianos on the market after the full overstrung method of Steinway and the Bechstein and the American and German makers. Well, it is about time! Rosenthal is sure to create a sensation here, and if Harold Bauer could play on a Mason & Hamlin, instead of an Erard, the Parisians might find good reasons for congratulating themselves more that he is one of them. Playing on old scale pianos, no matter how carefully made, is a most ungrateful task. If the piano makers who produce these instruments would only hear what the suffering artists—men and women—say to me regarding these old-fashioned coffins they would at least attempt improvements and try to make modern pianos.

### OTHER ARTISTS.

The self-same New Philharmonic Society has also engaged the following violin virtuosi:

Marteau.
Ysaye.
Kreisler.
Geloso.
Hugo Heerman.
Mme. Norman-Neruda.
Rebner.

Jean Ten Have (not Have Ten), and the 'cellists: Hugo Becker, Julius Klengel, Casals and Mlle. Marguerite Chaigneau, one of the Trio of Chaigneau sisters who are creating such a sensation all over musical Europe. A manager who can get this Trio for America can make a fortune. The Trio is engaged for these concerts, as is also the Trio de Frankfurt.

The Quartets engaged are:

Geloso (Paris), Hayot (Paris), Marteau (Geneva), Parent (Paris), Rosé (Vienna), Schörg (Brussels), Zimmer (Brussels), Ysaye (Brussels), Tcheque (Prague).
---

The singers who are to appear are, some of them well known to us. How some of them can do justice to themselves in such a small hall seems incomprehensible to me, unless the walls and ceiling are removed. I may mention Marie Brema. How is she going to control her voice in a 20x40 room? The list contains the names of:

Gulbranson, of Bayreuth fame.

Eleonore Blance, who is going on a Scandinavian



tour under the energetic management of M. Robert Strakosch.

Felia Litvinne. (How is she going to sing in the room?)

Marie Olénine.

Mme. Richard Strauss (née De Ahna).

Mr. and Mrs. Henschel, and others equally long known.

The hearts of American managers would break if they knew the fees paid to most of these artists for the Parisian appearances. The two Symphony societies seldom pay anything and other societies very little more than that. Artists appear here for the prestige—most of them, of course, must do so—and then the English people must pay them about 25 per cent. of the amounts the Americans must pay to hear them. For instance: A singer getting nothing for singing here in Paris charges an English manager £20, or \$100; the same singer will charge an American manager \$400, and the American manager must guarantee a large number of concerts. Singers will cross to England for one or two engagements just to get London notices to reprint them—like Paris and Berlin notices—in THE MUSICAL COURIER, to show how great their successes have been in these cities over here. Artists sing and play very frequently free of charge, and most of the time for their expenses, for the sole purpose of getting good notices to have them read by the musical people of England and America through this paper. Many artists pay to be heard; actually pay money out of their own overlaid treasuries, so that some of the leading papers here (for money, frequently) print criticisms about them, these notices to be used for an English and American campaign.

Why have I been propagating the theory that we Americans are fools for paying such inordinate figures to hear foreigners sing? Why? Because I know they get very small fees here and I know that they look upon us as idiots for paying them so lavishly and I know that American singers can never make headway under the prevailing conditions. It is not a prejudice against foreign singers, for they are entitled to all they can get out of America so long as we are willing to submit to such injustice; it is a prejudice against our American system which forced me to lay bare the iniquity, and I submit to all fair-minded people if the prejudice is not justified when I see how niggardly the people here support singers to whom we give fortunes in a season. I recently found in Brussels that one of the stars at the opera there, a star who sings twice a week and sometimes more, gets 500 francs per week; another one singing star roles of lighter calibre 200 francs per week. These ladies ask us to pay them \$600 a night—one asked—and the other \$1,000 a week for a twenty week engagement. If we will pay these prices so much the better for them, but how about the moral support of the art of music in Europe and how about our moral support of our own people here?

These conditions must and will change through the compensating principle which is always at work. The artists who for years past have been singing for Frau Cosima Wagner for nothing will now get offers from the Prinz Regenten Opera at Munich. Bayreuth will be compelled to pay something hereafter. The old play, "Oh, you will get a world's reputation if I permit you to sing here at Bayreuth," is about used up. And so it will also be in the United States after a while. The high salaries with us will drive the salaries higher on the Continent through the increased demand, and then we shall be compelled to pay such fierce figures that no manager can afford to enter into contracts with European singers without danger of bankruptcy. There have been many such bankruptcies already, and because of them the managerial pursuit in America is not viewed with envy. When salaries reach a prohibitory point bank-

ruptcy will cease, because no manager will be found so foolish as to submit to the exaction. Then will come the day for a little Chauvinism with us; then we shall have good English opera. Then Americans will play the piano at home and abroad, for it is a paradoxical fact that Chauvinism carries with it a subjective admiration, just as our high protective tariff has made Europe stare at us aghast at the self-confidence we exhibited in locking out whatever we pleased, regardless of outside feeling.

With all its demonstrative Chauvinism which France betrays at every turn and which Parisians demonstrate in nearly every act, the whole world flocks to Paris, no other city carrying daily within its walls so many strangers. Paris does not invite us; if it did it would not be Chauvinistic, but it does passively invite us with its aggressive hostility to all institutions not Parisian or sympathetic toward Paris. Human nature admires the position assumed and actually sneers at the eclectic cosmopolitan who has no patriotism, no home, no country, no art and no conceit. When we give up our indifference and become practical disciples of Chauvin we will get some kind of American art and music the world outside of America will look into; as it now is we will pay outsiders to come to us to show us how Chauvinism pays them. It does certainly pay Paris.

BLUMENBERG.

CHAMINADE, the French song writer, was married in Le Vesinet, near Paris, recently, to M. Carbonel, a music publisher of Marseilles. Whether her residence will be changed to the latter city is not known, although her marriage may close her public appearances.

#### OUR SAN FRANCISCO OFFICE.

THE MUSICAL COURIER has opened a branch office in the Emma Spreckels Building, Room 727, in San Francisco, where all the Pacific Slope business of this paper will be conducted by Mrs. A. Wedmore Jones, our official representative.

#### Gregory Hast.

GREGORY HAST, the foremost concert tenor of England, sails on the Umbria, October 26, for a brief tour of this country. Besides a repertory of between sixty and seventy cantatas and oratorios, the latter of which he studied with the veteran, Sims Reeves, Mr. Hast sings with equal artistic mastery a vast number of Italian, French, German and English songs. The two appended sample programs are illustrative of the versatility of the eminent English tenor in his recitals which are in such vogue on the Continent, as well as in London and the English provinces.

Come Raggio di Sol (old Italian aria).....Caldara  
Ich wandelte unter den Baumen.....Schumann  
Minnelied.....Brahms  
Die Mainacht.....Brahms  
Lockruf.....Ruckauf  
How Deep the Slumbers of the Floods.....Lowe  
(Arranged by A. L.)  
The Self-banished (old English).....Dr. Blow  
Gone.....Sullivan  
Where Is Another as Sweet as My Sweet (from Tennyson's  
Songs of the Wrens).....Sullivan  
Songs My Mother Taught Me.....Dvorak  
Le Baïser.....Goring Thomas  
Ma mie (old French).....  
(Arranged by A. L.)  
Phillis Has Such Charming Graces.....Anthony Young (1625)  
(Arranged by Lane Wilson.)  
She Is a Maid of Artless Grace.....Coleridge Taylor  
She Dwelt Among the Untrodden Ways.....Kellie  
O Were My Love Yon Lilac Fair.....Somerville  
Rose Kissed Me To-day.....Dal Young

Adelaide.....Beethoven  
Ein Ton.....Cornelius  
Aus deinen Augen.....Ries  
Nur wer die Sehnsucht Kennt.....Tschaiakowsky  
Liebliches Kind.....Brahms  
It Is Not that I Love You Less.....Dr. Blow  
The Dream.....Rubinstein  
The Nightingale.....Rubinstein  
Fair Hebe (old English ballad).....Dr. Arne  
To Chloe, in Sickness.....Sterndale Bennett  
Doubting and Dreaming.....Goring Thomas  
I Shall Not Die for Love of Thee.....  
(Arranged by Villiers Stanford.)  
Oft in the Stilly Night (Irish melody).....Moore  
Annabelle Lee.....Henry Leslie  
I Had a Flower.....Kellie  
To Mary.....Maud Valerie White

#### JAN KUBELIK.

UNQUESTIONABLY one of the interesting virtuosi of the present musical season in this country promises to be the young Bohemian violinist, Jan Kubelik, whose London successes the past two seasons have been both brilliant and sensational. Daniel Frohman, the well-known theatrical manager of this city, and Hugo Gorlitz, for so many years associated with the Paderewski tours, are to be the managers of the American tour, which opens in New York Monday evening, December 2, at Carnegie Hall, when Kubelik will have the assistance of Emil Paur and his Symphony Orchestra, and Miss Jessie Shay, solo pianist. On Saturday afternoon, December 7, Kubelik gives his first recital at Carnegie Hall, assisted again by Miss Shay, who has been engaged for the entire tour, and Ludwig Schwab, accompanist, who has been associated with him for the past two seasons on all these tours.

Accounts of the extraordinary scenes witnessed at the Kubelik concerts last season in London have been published in all the principal papers and magazines of this country, and it is safe to say that the interest in musical circles over the coming of this young artist will equal anything of the kind known here in recent years.

Dr. Hans Richter, who first introduced Kubelik to a London audience, has already engaged him for two Philharmonic concerts during the coming year in London, and his farewell tour through Germany and Austria, which is now in progress, has been a series of triumphs and ovations in every city, while his London concert, which is set for November 17, the day before his departure for America, will unquestionably be the scene of one of the greatest demonstrations ever accorded a musician in London. Information regarding his tour will appear later in these columns.

#### Ernest L. Thibault's Benefit Concert.

THE benefit concert given for Master Thibault at Knabe Hall Thursday evening, October 10, was signalized by the presence of a large audience of music lovers and critics. Master Thibault is an orphan boy of sixteen without any relatives who are able to assist him, and the concert was given to raise means to enable him to finish the course of study comprised in the free scholarship which he has won at the West End Private School of Piano Playing.

The young beneficiary played the Bach Fugue and Prelude in C major with a crispness and repose which at once showed he was master of it. This was followed by a brilliant performance of Beethoven's Sonata, op. 2, No. 3 (the last movement), which brought out the spirit of virtuosity, and showed a musical temperament of distinctive character, the melodic passages being given with a singing touch and variety of tone shading.

But it was in a group of Chopin pieces, including the Nocturne in D flat, the Ballad in A flat and the great Polonaise in A flat, op. 53, that the young artist excelled. There was the poetic, dreamy tone color in the nocturne, so Chopinesque and a singing touch that melted into liquid tears the passionate song of night. There was technical skill, clear cadenzas, and in the ballad and polonaise a degree of power and reserve force which astonished and captivated the audience. The Liszt Rhapsody No. 6 was given with fire, variety of expression and brilliancy of technic, which thrilled the audience and caused an outburst of applause. Mrs. Clarence Burns, E. B. Southwick, R. Walter Levy and many others at the close of the concert came forward to congratulate Master Thibault and Silas G. Pratt, his teacher, to whose painstaking care he owes his rapid advancement.

Miss E. R. Chapman, the new rising star in concert work, sang a soprano solo entitled "The Slave Song," by Teresa del Riego, in a thoroughly delightful manner, and with Miss Martha Wettengel, a vocal duet, "Echoes," by Frank Mains. Miss Wettengel also contributed "A Gypsy Maiden I," by Parker.

Mr. Pratt, with the assistance of several pupils, gave a performance of the "Tannhäuser" overture, with two pianos and organ, and the first movement of Schumann's Symphony in D minor, which elicited much enthusiasm.

The entire affair was declared a great success, and promises much for the future of this talented boy.

Miss Lulu Eggleston, who has been given a free scholarship under Mr. Pratt, by J. C. Havemeyer, Jr., took part in the symphony, and is soon to give concerts of her own in Brooklyn and Manhattan.

THEODORE BJORKSTEN.—Theodore Bjorksten will leave here for Europe this week, where he goes chiefly on account of his health, but also to accompany some of his pupils to the other side. He will spend the winter in Paris, and his pupils will probably continue to study with him there. His women pupils here he has turned over to Madame Bjorksten, and his male pupils he has entrusted to the care of that popular and excellent teacher, Signor Carboni.



BOSTON, Mass., October 13, 1901.

**I**N the sixties, probably in the fifties, an illustrated gift book was the central ornament of many parlor tables in New England. It was entitled "Women of the Bible." I do not remember the name of the author or the illustrator; but there was a witch of Endor, who, although she might not have excited the imagination of perverse maturity, haunted the dreams of boyhood and gibbered and mowed at the foot of the bed. She was a brunette, distinctly a brunette. There were ladies of Oriental face and figure who might have graced the Arabian Nights. Then there were two severe faces, unpleasant in determination, savage in revengeful purpose—the faces of Jael and Judith.

The performance of George W. Chadwick's "Judith" at Worcester brought this all back to me. Is there a book "Bible Women in Music"?

As I wrote to you, Judith has been a favorite of composers from the early days of opera and oratorio. (This was the partition that divided the two forms of musical composition in those days.) Even now I read that Klughardt's new oratorio, "Judith," will be performed in at least seven cities of Germany this season.

The list of these Bible women in music is an entertaining one. It includes Eve, the dear petite femme of Massenet, the decorous Haus-Frau of Haydn; Deborah, Susanna, Jezebel, Jael, Delilah, Mary Magdalene, the Woman of Samaria, the Sulamite, Rahab Herodias, the Holy Virgin. This list is by no means complete. But how shabbily have these women, with the exception of the Virgin, been treated!

Music has no Eve to oppose to the heroic figure of Michael Angelo, or even to the graceful creation of Milton. Susanna and the Elders would make an entertaining opera of the Verismo class. The Woman of Samaria might join in a sextet with her five husbands. There is no truly sensuous setting of the Song of Solomon. What a superb creature for operatic purposes is Mary Magdalene, a favorite apparition in the mysteries of the Middle Ages! This Mary, as this Delilah, recalls the sentence

of Flaubert: "O maker of elegies, not on ruins should you lean your elbow, but on the breasts of these joyous women."

The only Delilah we now know is Saint-Saëns'. Her famous song, adjusted for the use of mezzo-soprano or contralto, is so familiar that even Uncle Amos is hardly moved by it. Yet, such is the power of association that a Delilah without the song would be looked upon with suspicion, branded as a rank outsider, an impostor; so that we are curious to learn the fate of Arnold Mendelssohn's new work, entitled "Samson."

And Delilah, unlike Jael and Judith, is a woman for whom you can honorably entertain respect. Samson was never a man of rigid principles. Like many athletes he indulged in vicious amusements as soon as he was out of training. Delilah was frank, without affectation, a Daughter of Persuasion, a Player of the Game. Samson brought his fate upon him. Heed not Milton, who makes Samson refer to the woman as a "specious monster," his "accomplished snare," with "blandished parleys, feminine assaults, tongue batteries." Milton wrote against women rather than a woman, and even he makes the chorus sing to Delilah's brave entrance:

What thing of sea or land?  
Female of sex it seems,  
That, so bedeck'd, ornate and gay,  
Comes this way, sailing  
Like a stately ship  
Of Tarsus, bound for the isles  
Of Javan or Gadire,  
With all her bravery on, and tackle trim,  
Sails fill'd, and streamers waving,  
Court'd by all the winds that hold them play  
An amber scent of odorous perfume  
Her harbinger, a damsel train behind.  
And how noble her burst of self-appreciation:  
But in my country, where I most desire,  
In Ebron, Gaza, Ashdod, and in Gath,  
I shall be named among the fairest  
Of women, sung at solemn festivals.

She remembers Jael, "who, with inhospitable guile, smote Sisera sleeping through the temples nail'd."

Delilah is a much finer woman than Jael, the wife, or Judith, the widow, and yet painters and musicians have preferred Judith. Go into any picture gallery of Europe and you will find two or three Judiths, beetle-browed women with a sword and the suggestion of a mustache. Judith is to be preferred to Jael, whose behavior was so contemptibly mean that Rabbins blushed for her and in-

vented the story of Sisera offering violence to her, in his rude, soldier-like way. Yet Jael inspired the loftiest poetry. Nothing in praise of Judith, nothing in denunciation of Delilah approaches the song of Deborah and Barak with the stars in their courses fighting against Sisera, whose mother looked out of the window and wondered why his chariot was so long in coming: "Why tarry the wheels of his chariot?" and insolently she asks: "Have they not sped; have they not divided the spoil; to every man a damsel or two?" But how was it with her son, the guest of Jael? "At her feet he bowed, he fell, he lay down; at her feet he bowed, he fell; where he bowed, there he fell down dead."

And who has written immortal music for such words?

Mr. Chadwick's lyric drama suggests several interesting questions. And first of all is one concerning the use of local color. I ask the permission of J. Weber, who denies that there is any such thing. Suppose a composer should attempt deliberately and painfully to characterize the warring Hebrews and Assyrians by the use of instruments peculiar to each people. The Assyrians had a wonderful philosophy of music; planetary influence and authority entered into the scheme. Their music was essentially martial. They loved drums, trumpets, cymbals. They had a passion for high notes, as has the modern audience at a "grand operatic concert." Mr. Rowbotham calls attention to the fact that in bas-relief Assyrian women are always pinching their throats with their hands as they sing, to force top notes, and he refers the reader to Porphyry on the contraction of muscles of the throat—a work that should be in the hands of every German singer. We know something about the music of the ancient Hebrews—there are surely books enough; but is it true that there was no drum from Dan to Beersheba? Now if a composer saturated with antiquarian feeling should strive to portray realistically the contending forces, would the music be tolerable and to be endured? I do not admit for a moment that any such attempt would be faithful even in spirit. A military march would serve, so long as it were military. Nor is it necessary for Holophernes to scream and roar on E flat and F to prove that he is an Assyrian as well as a baritone. Whether Holophernes should sing a sentimental song to Judith is another matter; it is a matter of character, not nationality. The Rev. Thomas Beard, the schoolmaster of Oliver Cromwell, took a low view of the unfortunate soldier in his "Theatre of God's Judgments": "Whilst Holophernes besotted his senses with excess of wine and good cheare, Judith found means to cut off his head."

It is not surprising that Mr. Chadwick succeeded better in pages that call for choruses in traditional oratorio form than in pages that demand imperatively scenic instinct and passionate musical thought. His contrapuntal knowledge is admitted by all; in a chorus of breadth and length he feels himself at ease; but a musician must have more elemental gifts when he writes for the stage. It is the fashion to sneer at the Verdi of "Il Trovatore"; but all of our young composers could learn much by faithful study of that score. Verdi himself never surpassed for dramatic truth and intensity, for the use of melody to accentuate the text and characterize the situation, the fourth act of this opera, which is still given in crowded theatres of the world. No experiment in orchestration is a substitute for an authoritative melody; no sought out and ingenious harmonic progression is an apology for weakness in melodic thought or for the absence of irresistible measures that may be simple or even brutal. When a Judith is tempting a Holophernes, the audience should know that a tragedy is acting on the stage, and

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should know it from the music, not solely from the libretto.

I spoke of the many oratorios and operas in which Judith is the heroine. There are so many that Karl Weisfogel wrote a pamphlet, "Der wütend Holofernes."

Composers seem at their wits' end, running about distracted in search of a subject. One proposes to write music for "Ingomar" (Parthenia, as played by Mary Anderson, was almost a Biblical character.) No doubt "I go—to cleanse the cups" will be a grand aria, or if the composer believes only in leitmotif, we shall have "the Cup motif." Another Von Hagen will arise to write an exhaustive disquisition on the nature of the cups, the symbolism in the intention of washing them, &c. "Two souls with but a single thought," &c., should be in duet form, with a unison and stentori in finale.

Who knows? Fifty years from now Miss Stone may be the heroine of a Bulgarian opera. Prince Ferdinand may prance across the stage to rescue her. Think of the contrasting choruses of brigands with folksongs and missionaries with hymns—imagine the scene of the delivery!

There is a heroine who, like certain women in the Bible, has never received fair treatment at the hands of composers. This is Joan of Arc, who has been maligned, as by Shakespeare and Voltaire; examined curiously, as by Dr. Icard, or patronized by scores of mediocrities. The "Bibliographie Musicale" of Joan of Arc covers ninety-one octavo pages. The names of composers go from Adam to Widor. The best known of these composers are Adam, Bemberg, Balle, Bruch, Bruneau, Carafa, Dubois, Duprez, Godard, Gounod, Gouvy, Lacombe (L.), Lenepveu, Liszt, Moszkowski, Pacini, Rossini, Serpette, Tschakowsky, Vaccaj, Verdi, Vidal, Widor.

The two songs of Joan of Arc most familiar to concert-goers are those by Bemberg and Tschakowsky. The first is taken from a "Scène historique," which has five numbers: March to the funeral pyre, prelude, arioso, quartet, finale. The first singer was Mrs. Saly-Stern, sister of the composer, at a matinée given by "Dames du Monde," April 28, 1886. Krauss sang it afterward at a Colonne concert, and the piece is dedicated to her.

Rossini's cantata has apparently been lost. Hippolyte Lucas heard Alboni sing it at the composer's house.

And here is a statement that I do not wholly understand. Gounod wrote music for a drama, "Jeanne d'Arc," which was first played at the Gaité in 1873. When it was revived in 1890 at the Porte-Saint-Martin, Sarah Bernhardt was the heroine, and the composer added measures to accompany her declamation. Now Emile Huet says that the ballet originally had three numbers; "the second has been popularized in concerts, under the classic title, 'Funeral March of a Marionette';" but in speaking of this same march as a separate piece he adds: "This strikingly original piece has gone through many editions, before as after its incorporation with Barbier's drama."

Gounod's "Vision de Jeanne d'Arc," which Marteau played here, was written as the offertory of the mass "A la Mémoire de Jeanne d'Arc" (1887). Marteau played it at the first performance.

But what opera with the Maid as heroine interests an audience of to-day? Is it always the fault of the libret-

tist? In Verdi's opera Joan loves the King and is beloved by him. Her father is a traitor to his daughter and France. Joan is wounded at Compiègne and dies in the arms of the King. This is as bad as the scenario of a pantomime, "La Pucelle d'Orléans" (1803). The final scene is the stake at Rouen; the stake disappears and in its place is an altar, and beyond there is a transparent triumphal arch, under which is a statue of Joan. "The crowd kneels around the statue to the sound of clarions and trumpets."

Let me note the fact that a "Jeanne d'Arc" polka, by L. Brunet, was played May 8, 1858, at the foot of the statue at Orléans by the band of the Third Grenadiers of the Imperial Guard.

Raoul Pugno wrote a piece, "Jeanne d'Arc," when he was ten years old. It was for solo voice and chorus, without accompaniment, and it was dedicated to the town of Orléans.

The name of Gustave Strube, who wrote an overture, "The Maid of Orléans," is not in Huet's list; but his book was published in 1894.

There are other women who should be illustrious in opera; Lady Macbeth, Cleopatra, Viola, Margaret of Burgundy—make a list for yourself. There are operatic Lady Macbeths, but no one of them now counsels murder or wanders in her sleep. What an opportunity for a composer! The witches should tempt the curious in instrumentation; Macbeth should be a baritone; I see Plançon as King Duncan welcoming his guests; Banquo is certainly a tenor, self-conscious and even when dead insisting on Macbeth's undivided attention at a state banquet. And the Lady Macbeth! No, she is not a strident virago, a cross between Fricka and Ortrud; she is a luscious soprano with a caressing voice, with a purr in her voice; a woman of voluptuous, maddening form who could lead any man to murderous thought and deed.

There are suggested stories in ballads, there is the thought of romantic opera in mere lines. Who was "La Belle Dame sans Merci"? What was the name of the celebrated King of Thule, who was his wife, how did he win her?

A composer died the other day—let us be exact, September 11—Eugène Emile Diaz de la Peña, better known as Eugène Diaz, the son of the painter. He wrote three operas and some songs. But he supported himself by painting, and toward the end of his life he said to Pougin, an old classmate in the Paris Conservatory: "No, I have had enough of the theatre; I prefer to make pictures, which give me a living. I make them for America, and they bring me in more than any performances of operas." Do you say that Diaz was unsuccessful as a composer for the stage and therefore unworthy of notice? Remember the lines of Walt Whitman:

With music strong I come, with my cornets and my drums.  
I play not marches for accepted victors only, I play marches for conquer'd and slain persons.

Have you heard that it was good to gain the day?  
I also say it is good to fall, battles are lost in the same spirit in which they are won.

I beat and pound for the dead,  
I blow through my embouchures my loudest and gayest for them.

But Diaz wrote an opera entitled "La Coupe du roi de Thulé," and it was performed at the Opéra, Paris, January

10, 1873, with Madame Gueymard and Faure in the cast. The fascinating title! The story they say is weak and silly, although it took the prize offered by the Fine Arts in 1867. The cup is enchanted and the owner is thereby powerful. The old King of Thule bequeaths it to Paddock, his clown, with the command to give it to the most worthy. Paddock seizes the opportunity to give the courtiers a fine lesson and tosses the cup into the ocean. A woman named Myrrha, a woman of great personal charm, offers her love to him that will bring the cup to her. And this Myrrha was so beautiful that the old King died because he could not triumph over her indifference.

Yorick, a fisherman, loves her—alas, poor Yorick! He dives into the depths, and meets there Claribel, the Queen of the Waves, who has loved him for many days. By some devilish art she shows Yorick his Myrrha singing love songs with a certain Angus. The fisherman, beside himself, begs that he may return to earth. Claribel gives him the cup and says that if Myrrha does not love him he must drink from it and thrice invoke her name. Yorick gives the cup to Myrrha; she thanks him, promises a reward, and gives the magic cup to Angus. Whereupon Yorick drinks out of it and invokes Claribel. The palace crumbles and the fisherman becomes a subject of his watery sweetheart. This story is fantastic enough, but the one romantic person in the song—the old King of Thule—is nothing but a shadowy figure, a thing of shreds and patches.

In like manner, if you turn over the pages of any dictionary of operas, you find promising titles, and the librettos that bear these titles are described as weak or frivolous or dull. Just as you would expect from E. T. A. Hoffmann strange and fantastic music, such as might accentuate some of his wild tales; but his music that has come down to us might have been written by any kapellmeister whom he satirized, it is so conventional, stiff and dull.

A first-class opera libretto, some claim, is as great a work of art as a great score. But how many great librettos are there? Is that of "Don Giovanni," or that of "Fidelio" really great? When you see an admirable performance of "Alceste," or either "Iphigenia" of Gluck, the ensemble moves you mightily; but I doubt whether the libretto itself would give pleasure. It serves chiefly to remind you of the immortal figures in the Greek mythology. Without the scenery, the action, the music, it would fall far below any one of the ingenious fabrications of Scribe.

The program of the first Symphony concert, October 19, will be as follows: Brahms' Academic Overture; Lalo's Cello Concerto (Jean Gérardy); Liszt's "Festlänge"; Beethoven's Seventh Symphony. The program of the second concert will be: Volkmann's overture, "Richard III.," Liszt's Concerto Pathétique (arranged and played by Richard Burmeister); Georg Schumann's "Symphonic Variations on a Choral (first time here), and Symphony in F, by Goetz.

PHILIP HALE.

FRANCIS ROGERS.—Francis Rogers, the baritone, has accepted for the winter the position of solo bass in Dr. Gerit Smith's choir in the South Reformed Church, corner of Thirty-eighth street and Madison avenue. Early in the season Mr. Rogers will give song recitals in New York and in Boston, as well as in some of the other large cities of the East. He is also planning for a concert tour in the West.

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CINCINNATI, October 12, 1901.

**R**ICHARD SCHLIEWEN, violinist, has resumed his duties at the College of Music, after an eventful tour of the Continent. He visited his old home at Erfurt, Germany, Luther's historic town. He met his mother after a lapse of twelve years; also some of his nearest relatives, whom he had not seen for sixteen years, and several of his old schoolmates with whom he had not shaken hands for twenty-five years. Mr. Schliewen gave four concerts at Erfurt, Weimar and Cassel, which were much appreciated. He was frequently invited to private musicales. Two weeks he spent in the beautiful Thuringia Forest. The Germans, he says, are great walkers. Twelve hours a day is a feat which they accomplish with ease.

Mr. Schliewen, however, was content with eight hours per day. The roads are excellent everywhere, and there is almost no possibility of mistaking or missing the way, since the "Verschoenerungs Verein" has put into position plates giving full directions at every crossing. In the Thuringia mountains the art of Jodeln is still alive among the mountaineers, and it proved a special delight to Mr. Schliewen to listen to the fresh voices of the peasant girls, as they warble their beautiful folk songs of quaint harmonies, repeated as they are by manifold echoes. There would be a fortune in some of these voices if they were trained artistically. In Eisenach he plucked a leaf from a tree close to the monument of Johann Sebastian Bach, and visited the Warthung. He was in Ruhla, a little mountain village, which next to Vienna has the greatest meerschau industry in the world.

Being a devotee to the fragrant weed, it goes without saying that he bought a number of fine pipes and cigar holders at prices so low that he cannot understand how the people of Ruhla can name it an industry at all. After his return from the mountains he visited Wiesbaden, there taking the curative waters for about six days and listening to the celebrated Kaim's Orchestra, of Munich. Next he went to Würzburg, where he visited the house in which Wagner composed the "Feen." After visiting Munich, where he witnessed a performance of the "Marriage of Figaro," he made a tour of the High Alps of Bavaria. A party of newly acquired friends made the trip to the Fugspitze very delightful. Returning they encountered a cloud burst, and had a narrow escape from being buried alive in a mountain slide which assumed quite formidable proportions. They found three of the bridges which they had to pass washed away, and were obliged to make their way back over the mountain streams the best they knew how by wading up to their chests in the water, and in imminent danger of losing their foothold and being swallowed up by

the furious waters. At the Cologne Cathedral, Mr. Schliewen had the pleasure of listening to a magnificent organ concert and a capella chorus. Thence he went to Kiel, where he had a good view of the great men o' war of the Kaiser class, notably William II., whose first officer he knew, and who took great pains to explain to him the superior advantages of the German marine over that of other nations, and allowed him to turn one of those terrific 26-ton towers with his little finger, and lower one of the Krupp guns by means of a little screw not larger than that of a modern microscope. It was all very wonderful and impressive.

It proved rather a difficult task for Mr. Schliewen to enter upon his duties upon his return to the College of Music, for from the start he was in medias res, beginning with thirty-five lessons against thirty the same time last year.

While abroad, Mr. Schliewen had the pleasure of greeting some of his former pupils. Among these Elsa Fritsch, who continued her studies under Arno Hill, and who is said to have made wonderful progress. She will return to America and re-enter Mr. Schliewen's class.

Louis Siegel, a former five years' pupil, had added the gold medal of the Liege Conservatoire to the first prize he won last season. He will soon be heard from as a full-fledged artist.

During his trip, and from the very start, Mr. Schliewen was pursued by the superstition of thirteen, but as he is not a believer in it he had the best of luck all the way through. Thus he left on the 13th of June—his son celebrated his thirteenth birthday. It took him thirteen days both ways to cross the waters. Engine No. 13 carried him away from Cincinnati and Engine No. 130 was hitched on at Baltimore. He had room No. 13 on the Bulgaria on the return voyage, and occupied No. 13 rooms in hotels three different times. Two cars on important trips were numbered 13, and one 463. He visited thirteen cities altogether.

Mary Ross, pianist, a pupil of Georg Krueger, of the Conservatory of Music, played with emphatic success at a concert last week by Adolf Hahn, violinist, and herself at Chillicothe, Ohio.

Frank van der Stucken, director of the Symphony Orchestra, is announced to return from Europe on Monday. The following soloists have been engaged for the concert: Harold Bauer, pianist; Madame Schumann-Heink, Jean Gerardy, Eduard Zeldenrust, Mrs. Wagner Hissem De Moss, soprano, and Hugo Kupfenschmid, violinist. The afternoon dates will be November 29, December 13 and 27, January 10 and 24, February 7 and 21, March 7 and 21, and April 24. Evening dates are November 30, December 14 and 28, January 11 and 25; February 8 and 22, March 8 and 22 and April 5. Auction sale of seats will be November 23.

Several outside engagements have been secured for the orchestra under the management of Frank E. Edwards.

Georg Krueger, of the piano faculty of the Conservatory of Music, will give a recital in the Conservatory Hall, Thursday, October 29, presenting the following program:

Magic Fire Scene.....Wagner-Brassin  
Hark, Hark, the Lark!.....Schubert-Liszt  
Etude de Concert.....Rubinstein  
Scnata, op. 53, C major.....Beethoven  
Thème Varié, A major.....Paderewski

Etude Chromatique.....Chopin  
Ballade, op. 47, No. 2.....Chopin  
Jeu des Ondes.....Leschetizky  
Hungarian Dance.....Brahms  
Faust Valse.....Gounod-Liszt

In accordance with the approval of the Archbishop of the Diocese of Cincinnati, and the Bishop of Covington, and for the proper cultivation of the Gregorian Chant, the College of Music has decided to open a department for the same, which will be under the direction of Dr. Nicholas J. Elsenheimer. The organizing of a department like this should certainly attract widespread attention and prove fruitful. Splendid results may be derived from instruction in this art, for organists as well as singers and musicians. Dr. Elsenheimer, who has made a study of it under Professor Jakobsthal, of the Imperial University of Strassburg, Alsace-Lorraine, is not only entirely familiar with the system of the Gregorian Chant but also of the Latin text. Besides being a thorough and in every respect a first-class musician, Dr. Elsenheimer is very well educated, having been a student of the Latin languages for several years. He will be remembered as the composer of the prize cantata, "Consecration of the Arts," written for the Saengerfest held in this city in 1899. His composition was selected from among twenty-seven competitors from the United States, Canada, England, Germany, France, Switzerland and Russia.

The first faculty concert will be given on Friday evening, November 8, by Ernest Wilbur Hale, pianist, and Edmund A. Jahn, baritone.

Miss Gertrude Ione Zimmer, soprano, pupil of Signor Lino Mattioli, has been very successful in opera. She is now singing one of the leading roles with the "Bostonians."

Miss Clara M. Zumstein will give a series of lectures on Americanized Delsarte culture in the Odeon. The first will be on Saturday, October 19, at 4 p. m. Admission will be by invitation, which may be obtained at the office of the college.

The elementary classes will be organized on Monday, October 14; Tuesday, October 15, and Wednesday, October 16.

The popular music class will be organized on Monday evening, October 14, and the College Evening Choir on Tuesday evening, October 15, under the direction of A. J. Gantvoort.

W. C. Smith, tenor, pupil of W. S. Sterling, is singing with the Mendelssohn Male Quartet in Canada.

On Sunday, October 27, a concert will be given at the Italian Church of the Sacred Heart, on Broadway. It will be the dedication of the new organ, and Signor Albino Gorno has arranged a most elaborate program for the occasion. This fact itself assures it to be artistic as well as very entertaining. The entire proceeds will go

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toward the defraying of the expenses of the new organ. The program is replete with interesting numbers, among which are duets for piano and organ and violin solos with piano and organ accompaniment. The principals are Signor Romeo Gorno and Adolph Stadermann, assisted vocally by Miss Kathryn Gibbons, soprano, and some ensemble numbers by Miss Katherine Klarer, soprano; Miss Elsie Louise Bernard, contralto, and Carl Gantvoort, bass. Other interesting selections will be given by a chorus under the direction of Mr. Stadermann.

David Davis, tenor, recently sang at the Eisteddfod at the Pan-American and sustained his high reputation as a first-class artist. Mr. Davis has resumed teaching at the college building, and has a very large class of pupils. Miss Bessie Tudor, soprano, one of his pupils, will give a recital in the near future.

The sixth Soirée Musicale at the Cable Company's warerooms, Seventh and Elm streets (H. T. Hammer, manager), presented the following program Tuesday evening, October 8:

Recollections of Home.....S. B. Mills  
Simplex Piano Player.  
Soprano solo, Grand Aria from La Reine de Saba.....Gounod  
Mrs. P. F. del Campiglio.  
Piano soli—  
Etudes, F minor and A flat.....Chopin  
Etude in C.....Hauser  
Miss Marie Homan.  
Tenor solo, Hasten to Me.....Mascheroni  
Clarence C. Cannon.  
Monologue, The Coming Out of Miss Cummings.....  
Miss Corinna Q. Clinkenbeard.  
Contralto solo, Cavatina (Di tanti palpiti), from Tancredi....Rossini  
Miss Emma C. Pinney.  
Duo, Guarda che bianca Luna.....Campana  
Signor and Madame del Campiglio.  
Piano soli—  
Song Without Words, G minor.....Mendelssohn  
Fantaisie and Impromptu, C sharp, op. 66.....Chopin  
Miss Marie Homan.  
Monologue, The Red Fan.....  
Miss Corinna Q. Clinkenbeard.  
Trio, Stars of the Night.....Campana  
Mrs. del Campiglio, Miss Pinney and Mr. Cannon.  
Signor P. F. del Campiglio, Musical Director.

The Orpheus Club, under its new director, E. W. Glover, has begun this season's rehearsals in Stamina Hall. The membership of the club is on the increase.

Sidney Durst has begun his duties as organist at the Mound Street Temple, succeeding H. G. Andres, who has removed to New York city.

The Monday Musical Club will hold its first meeting to-morrow.  
J. A. HOMAN.

HENRI G. SCOTT.—The remaining open dates of the basso are rapidly being filled, the latest ones being "The Messiah" in Philadelphia; also the "Stabat Mater," "The Holy City," and a concert at which Mme. M. H. DeMoss will be the soprano soloist.

## Music in Canada.

October 20, 1901.

THE Ontario Ladies' College, Whitby, Canada, is entering upon a season which promises to be very successful. Of the study of music in all its branches a specialty is made at this palatial and beautifully situated institution, whose graduates in the department of music are well qualified for the exacting requirements of professional life. Rev. Dr. J. J. Hare, principal, and J. W. F. Harrison, musical director, are to be congratulated upon the fact that the Ontario Ladies' Col-



ONTARIO LADIES' COLLEGE, WHITBY, CANADA.

lege possesses an admirable pipe organ, upon which many of the talented students practice, take lessons and give public performances of merit.

On the evening of October 7 the new Russell Theatre was auspiciously opened in Ottawa.

J. D. A. Tripp, the pianist, will make an extensive Canadian tour this season.

Mrs. Brokovski Small, of California, will hereafter teach singing in Toronto.

The Ottawa Amateur Orchestral Society has elected these officers for 1901-1902: Honorary patron, Lord Minto; president, Charles A. E. Harris; vice-president, Dr. L. Coyteux Prevost; executive committee, Mrs. Ed-

win E. La Bree, Mrs. F. H. Byshe, Miss Ethel Gerald, Miss Millie White, Miss Mina Stewart and F. A. Dixon, E. A. Parson, E. D. Ingall, S. L. Shannon, S. Short and Charles Stewart.

The Toronto Male Chorus Club has elected the following officers for the present season: W. H. Brouse, honorary president; J. Hayden Horsey, president; R. S. Gourlay, first vice-president; C. A. Ross, second vice-president; E. C. Tyrrell, librarian; C. O. Lucas, assistant librarian; M. S. Bogert and A. J. Hughes, auditors; committee—Thomas Bilton, T. H. Lister, Walter Gow, R. H. Greene, W. H. Bates, W. T. Blake, Herbert C. Cox, W. M. Douglas, J. Fraser Macdonald, W. Murray Alexander, C. Dimmock and W. R. Somerville.

J. D. A. Tripp continues to be the competent director of this popular organization.

Many Canadian pupils of H. M. Field, now of Leipsic, Germany, hope that he will shortly return to America,

in order that they may continue to study under this able and inspiring instructor. Mr. Field's talented sister, Miss Ida Field, piano instructor, is having a very busy season in Toronto.

A successful concert was given by Mabel S. Hicks, G. Chrystal Brown, Lois Winlow and J. Alex Davies, in St. George's Hall, Toronto, on October 1. The audience was appreciative and enthusiastic.

F. H. Torrington recently visited Peterboro and Trenton for the purpose of rehearsing sections of the Royal Chorus which has been organized in honor of this week's visit of the Duke and Duchess of York to Toronto.

A good effort is being made to establish a series of annual musical festivals in St. John, N. B. Ladies interested in this movement are: Mesdames C. F. Harrison,

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# WHITNEY TEW

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a base of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem 3. unterhorn' and Lisa Lehmann's curiously weird 'Myself when Young.'—July 4, 1901.  
London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin. . . . Three songs in English were equally impressive."—July 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—May 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essays just evening songs of widest contrasting kinds and of various metres, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—May 25, 1901.

In America  
November,  
December  
And January.

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J. S. Ford, I. J. D. Landry, Jack, Markham, Coster, Walker, Stetson; Misses Travers, Jarvis, Payne, McCafferty, Titus, Lynch, Skinner and Gunn. The object has been outlined as follows: "We, whose names are herewith annexed, do form ourselves into an association to be called the New Brunswick Musical Festival Association, the object of which is to encourage and stimulate musical education in our midst and to create a chorus of singers of the city and outlying towns which will be a leading feature of the annual festival, and to furnish for this region just such festivals as have been permanently established in Maine, New Hampshire and Vermont."

George Gelley, of Winnipeg, has arranged to visit Chicago this season, for the purpose of studying operatic rôles.

This season a course of interesting lectures on church music will be given in the hall of the Toronto Conservatory of Music by A. T. Cringan, Mus. Bac.; Waldo Selden Pratt, Mus. Doc.; Rev. Alex McMillan, J. Humphrey Anger, Mus. Bac., Oxon; J. W. F. Harrison, Rev. Frederick G. Plummer, T. Arthur Blakely, Albert Ham, Mus. Doc.; Miss Masson, A. S. Vogt and Dr. Edward Fisher.

Charles E. Clarke, basso, has been appointed soloist at Central Presbyterian Church, Hamilton.

A. S. Vogt, of Toronto, recently gave an artistic organ recital in Peterboro, Ont.

Harold Bauer, the eminent pianist, has been engaged by the Toronto Mendelssohn Choir for a notable concert on January 30.

Sir John Alexander Boyd, K. C. M. G., has succeeded the late Hon. George Allan as president of the Toronto Conservatory of Music.

The St. Andrew's Society, Ottawa, announces a concert for December 2.

ANNA OTTEN AT THE MAINE FESTIVAL.—Miss Anna Otten, the violinist, won some of the honors at the Maine festival. Here are two criticisms about her playing:

Of Miss Otten's violin playing one ought to write in superlatives. She is much more than an accomplished violinist. Young as she is, she is nothing less than a virtuoso of assured brilliancy and power. Her technique is unexceptional, and her tone broad and powerful enough, but especially smooth, elegant, astonishing in flexibility and musical color. Miss Otten played the Andante from the Mendelssohn Concerto with exquisite feeling and perfection of tone. Her rendering of the Allegro movement was something to wonder at and delight in, and her playing of the Saint-Saëns "Rondo Capriccioso" a triumph of technique and tone. Miss Otten is a violinist to be remembered.—The Daily Eastern Argus, Portland, October 10, 1901.

The playing of the violin by a master hand always appeals to music lovers, and in Miss Otten Portland people found an artist who, although little more than a girl, plays with a skill and mastery which would do credit to one of long years of experience. For her the career which she has chosen holds the promise of a brilliant future. She played Mendelssohn's E minor concerto with a delicacy of touch, sympathy of expression and a command of technique which was in every way adequate, and in the "Rondo Capriccioso" of Saint-Saëns she enhanced the impression made by her first number.—Portland Daily Press, October 10, 1901.

MARIE SEYMOUR BISSELL.—Miss Bissell has taken a new uptown studio, and her time is already entirely filled; no teacher of the metropolis is busier, and her pupils, such as Grace Preston, Sarah King Peck, George Ensworth and others, are in constant demand in concert.



THE BERTHOLD,  
126 MARYLAND AVENUE S. W.,  
WASHINGTON, October 12, 1901.

#### "OUR POINT OF VIEW."

AFTER a newcomer in Washington has inspected the Congressional Library and the Capitol, has taken a ride to the top of the Washington Monument, has examined the objects of interest in the Patent Office, and has taken a look at the White House, it is time for him to begin to accustom himself to the Washington point of view.

The mental attitude of the Washington man is hard to account for at first, and even after a short acquaintance it is by no means easy to follow his mental processes or to explain the origin and evolution of his ideas.

It would seem as if the typical Washingtonian stood at the door of the Pennsylvania station as the train came in bringing the new dignitaries of the National Government from the various States of the Union.

(Removing his hat as the Chief Executive descends to the platform)—"Welcome to Washington, Mr. President. I will be as loyal to you as I was to your predecessors."

(Advancing with outstretched hand to each of the members of the Cabinet in turn)—"Very glad to meet you, Mr. Secretary. Pray make yourself at home."

(Bowing stiffly to the Senators)—"Gentlemen, my experience with Senators covers a period of years, and I hope you will perform your duties as well as your predecessors. If I can spare the time I may run in some day and hear you debate."

(Glancing coldly at the members of the House of Representatives as they file past)—"It will be your first duty, gentlemen, to understand that you are unimportant people in Washington. No doubt you are of great importance in your own States, but you can hardly expect a Washingtonian who can see the Cabinet officers and members of the Diplomatic Corps every day—you can hardly expect a citizen of the District of Columbia to notice you."

Thus the self-made Congressman, flattered by his townsmen in Ohio and inflated by that feeling of largeness, is snubbed by the clerk who holds a position at \$1,500 a year, and is not to be removed at the will of the people like a mere Representative.

But the Washingtonian is not superior to all people and things, and he is never rude. The disdain he feels for all except the highest officers of the National Government is not shown by rudeness. I suppose if the Washingtonian were to hasten the departure of a book agent down his front stoop he would apply his boot in a manner polite enough to command the admiration of a Chesterfield: "Allow me, my dear sir, to assist you down the steps. Be careful to avoid a jar as you reach the pavement."

Aside from his attitude toward all things pertaining to

the National Government, the Washingtonian is a typical townsman, interested in people and things intensely local, and with no outside interest.

The local musician can easily obtain a splendid patronage, and if he is willing to live on glory, and does not need any of that commonplace and vulgar article known as money, then Washington is an ideal place for him. If he is any kind of a player or singer at all, he can gain a foothold and establish an enviable reputation here. His name may easily become a household word to be lisped by the infant in its cradle—I mean crib. Cradles have gone out of style. But you can understand what I mean. His name can be whispered by the blushing maiden around the hearth fire or the gas grate, and he can also be flattered and idolized by the very man at \$1,500 a year who despises the Member of Congress.

Sol Minster, director of the Columbia Theatre Orchestra, should earn the gratitude of his men by the fine way in which he speaks of them. He says: "The flutist is considered one of the best here, has much execution and is a remarkable reader; served twenty years in United States Band of Marines here as soloist; retired on pension. The clarinetist I think one of the best to be found anywhere. Has been with Gilmore and in Peabody Institute, Baltimore, and has without doubt the most beautiful and mellow tone; plays most artistically, with much technique. The cornetist is a graduate from one of the German conservatories. Has quite a reputation as composer and arranger. The basso, formerly with the German Band at the World's Fair, traveled all over Europe with Philip Fahrback and his orchestra. The rest are all very good."

Besides Mr. Minster the orchestra includes: A. Jaeger, second violin; G. Seimbach, viola; C. Neuman, basso; H. Jaeger, flute; A. Coda, clarinet; E. Bergholtz, cornet; H. Schult, trombone, and S. Johnson, tympani.

Miss Marie McFarland, a former pupil of Mrs. Espuata Daly, has received many flattering press notices in the papers of Denver, where she gave a successful concert in the latter part of September.

The announcement of Saengerbund concerts for this season is of much interest. There will be a public concert on December 8 and one on March 9 at the National Theatre, and eight musical entertainments at the club rooms, for which Henry Xander, the musical director, is now preparing the programs.

Oscar Comstock, who is spending the winter in Washington, gave a recital at his studio on F street last night. He played an exacting program, which was mostly composed of studio favorites, such as the Chopin Etude in C minor and C sharp minor, the A flat Ballade and Waltz in E minor. The alternate numbers were songs in German and English, which were sung by him to his own accompaniment. A good proof of the fine quality of his voice is found in the fact that he won the St. Cecilia honors at Rome. His studio is filled with photos and relics of his life abroad, among which are pictures of Nikisch, Reinecke and Richter.

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## MUSIC IN ITALY.

A Milan Memorial Service for the Late President of the United States.

CORSO VENEZIA 65, MILAN, ITALY,

September 23, 1901.

IN memory of the Hon. William McKinley, late President of the United States, a service was held yesterday afternoon at half-past 3 o'clock, at the Church of All Saints, the English as well as English-American church of Milan, in Via Solferino 15.

The service was simple and unofficial, but solemn and beautiful.

Following is the program:

Organ, *Blest Are the Departed*.....Spohr  
Hymn (266), *Lead, Kindly Light*.....  
Lessons: 1 Cor., xv., 20.  
Anthem, *God So Loved the World* (from *The Crucifixion*)...Stainer  
Address by the Rev. John Eagles Harston.  
Hymn (277), *Nearer, My God, to Thee*.....  
Prayers.  
Vocal solo, *O Rest in the Lord* (from *Elijah*).....Mendelssohn  
*Nunc dimittis* (St. Luke, ii., 29).....  
Organ, *Dead March in Saul*.....Händel

The music at All Saints' Church is usually supplied by a quartet consisting of Mrs. B. Hanson, soprano; Mrs. H. P. Smith, contralto; B. Hanson, tenor; Charles Northey, basso, and H. P. Smith, organist and director.

For the present occasion this quartet had been augmented by several American singers now studying in Milan, and further enhanced by a solo contribution from Mme. Eleanore Broadfoot-de Cisneros, the contralto, of New York.

The opening number for organ, Spohr's "Blest Are the Departed," is beautifully orchestrated, and was very well played by Mr. Smith.

Praise is also due the singers for excellent work done in the hymns and the unaccompanied selection from Dr. Stainer's "Crucifixion." They really sang remarkably well.

In the selection from "Elijah," "O Rest in the Lord," Madame de Cisneros displayed a full, rich contralto voice of much beauty, and sang the music with considerable feeling and distinct enunciation of the words. Mrs. Broadfoot-de Cisneros, by the way, is in Milan for the purpose of studying opera and preparing herself for a possible debut at the Teatro Lirico Internazionale as Dalila in the opera "Samson et Dalila." Signor Sonzogno, I am told, has already promised to give the lady a hearing very shortly.

François de Cisneros, the husband of the contralto, is also a singer, the happy possessor of a high tenor voice.

After the minister's address the President's favorite hymn, "Nearer, My God, to Thee," was sung, but to a different melody from the one known in America—and, I may add, to a better one musically. The program closed with the playing of the Dead March in "Saul."

H. P. Smith, the organist, is also the Vice-Consul of the United States at Milan, in charge of the consulate during the absence of William Jarvis, the Consul, who at the present time is on a visit to the United States. In his dual capacity of American Vice-Consul in charge and of music director at the English church, Mr. Smith found himself obliged to assume the responsibility and the arrangements for the service almost single handed, for the complete success of which he assuredly deserves credit and appreciative acknowledgment.

The Rev. Mr. Harston, pastor of the Church of All Saints, in his address briefly sketched the life and work of Mr. McKinley, bringing out in a clear and intelligent manner the chief points of interest in the career of our lamented President; the great and important acts of his administration; his private character and nature and the purity of his home life. Reference was made to England's close relationship in our deep sorrow, and the feeling of profound sympathy for Mrs. McKinley and the whole American nation. The allusion to Mrs. McKinley, in her lonely, grief stricken condition, brought handkerchiefs to the moist and tearful eyes of a number of persons in the church. The speaker finished with the President's last words: "Good-by all, good-by! It is God's way. His will be done."

All Saints' Church was appropriately decorated on this occasion with large American and English flags, looped and bound up in mourning crêpe. In the centre was "Old Glory," a very large, handsome flag, gathered through the middle into deep folds of drooping mournfulness on either side, tastefully grasped and held with black crêpe. On the organ side of the church there was an intertwining of the English and the American flags—the Union Jack with the Stars and Stripes.

All day there was a downpour of rain; the dark, gloomy weather without being a fit accompaniment to the sad performances within the church.

Flags are at half-mast at the United States Consulate and upon various buildings in Milan.

That this horrible crime of murdering President McKinley, a man so universally respected and beloved, should have occurred in the Temple of Music at the Pan-American Exposition really makes it seem all the more horrible to musicians, and brings to mind the words of Shakespeare: "A man without music in his soul is fit for treason," &c. Most assuredly any person attacking the life of the President of the United States can have no music in his soul, and stands guilty of high treason, and for such crime the punishment by law, if made "immediate death," might cause such would-be fools to think again before acting.

In the present instance the anarchist has struck a blow even more cruel than he purposed. Only a little imagination is needed, and some understanding of the anarchist mind, to perceive that this victory will compensate such a criminal for any penalty he may have to undergo—for this fellow has the double satisfaction of achieving his object and of seeing the world suffer the chagrin of disappointed, of cheated hopes for the President's restoration to health and activity.

England's manifestation of friendship and good will on this mournful occasion is a proof of admiration and respect for the character of an illustrious statesman and of sympathy with his brave wife in her unspeakable affliction—Mrs. McKinley having shown all that was loveliest and bravest in Christian, or rather in pure and noble womanhood.

Italy's widowed Queen Margharita sent Mrs. McKinley a message of sympathy, ending with the touching words: "We are sisters now in sorrow." The King has ordered that official mourning in Italy shall be for a period of fourteen days. At the United States Consulate many cards and messages of sympathy and condolence have been received from the British Consul, Italian officials, Englishmen, Americans and others.

In an English journal I noticed attention being directed by a subscriber to a poem of Wordsworth. Apropos of the murder of President McKinley, some of your readers may appreciate being reminded of the poem at this particular time. The Wordsworth sonnet referred to runs thus:

Who ponders national events shall find  
An awful balancing of loss and gain,  
Joy based on sorrow, good will ill combined,  
And proud deliverance issuing out of pain  
And direful throes; as if the all-ruling Mind,  
With Whose perfection it consists to ordain  
Volcanic crust, earthquake and hurricane,  
Dealt in like sort with feeble human kind  
By laws immutable. But woe for him  
Who thus deceived shall lend an eager hand  
To social havoc. Is not conscience ours;  
And truth, whose eye guilt only can make dim;  
And will, whose office by divine command  
Is to control and check disordered Powers?

DELMA VON DER HEIDE.

ROLLIE BORDEN LOW.—Mrs. Rollie Borden Low, the soprano, who went abroad to study, has returned, and in addition to her concert and recital singing this season will teach at her home, 205 West Fifty-sixth street. Mrs. Low has sung in Canada, and the critics there greatly admired her sweet voice. Appended are several criticisms:

Mrs. Rollie Borden Low, soprano, gave an enjoyable recital at Karn Hall on Wednesday evening. The program was excellently selected and well calculated to display the artistic merits of the performer.

Mrs. Low's vocal numbers were keenly appreciated. Her voice is of a sweet quality and perfectly under control.—Montreal Daily Star.

Mrs. Rollie Borden Low sings easily and with much expression, and has a voice of good tone and flexibility. Perhaps her higher notes are more pleasing, but her voice is sweet and true and she rendered her numbers with spirit and dramatic feeling.—The Gazette, Montreal.

Mrs. Low charmingly sang an aria from "La Gioconda" and Sullivan's "Orpheus and His Lute."—New York Commercial Advertiser.

Mrs. Rollie Borden Low is a new soprano, with a voice of lovely quality and a most refined style. She has made astonishing improvement all through her first season's work, and her warm, honest singing is of the kind that grows in public favor.—New York Journal.

GLENN HALL.—Glenn Hall, the Chicago tenor, is in constant demand this season, his beautiful voice and artistic interpretations combining to make him a great favorite. The ensuing list of Mr. Hall's engagements illustrates that his talents are recognized by a prominent Eastern organization, the Handel and Haydn Society of Boston: October 25, concert with Apollo Club, of Denver, Col.; November 5, St. Vincent's Church, Chicago; November 11, "Elijah," with Handel and Haydn Society, of Boston, Mass.; November 14, recital at Des Moines, Ia.; November 15, recital at Cedar Falls, Ia.; November 28, recital at Kansas City, Mo.; December 7 and 8, Ashland, Wis.; Philharmonic Club, December 9, Minneapolis; December 10, St. Paul, Minn.; December 25, "Messiah," with Handel and Haydn, of Boston, Mass.

THE MYER STUDIO.—Edmund J. Myer has returned from his vacation, and has reopened his studio for the season. His summer school on Chautauqua Lake was a great success. It is to be in the future a regularly organized summer school for singing and teachers. During the past season Mr. Myer has been writing another work upon the art of singing called "The Renaissance of the Vocal Art." This is his sixth work on the singing voice; it is a practical and logically formulated study of his system.

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this Season, but everybody seems to want him, and I have now (Sept. 30th) more than 75 arranged for, so I have decided to secure another 75, which will not be difficult. Mr. Bailey's Company includes

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# MUSIC IN BROOKLYN.

THOSE who have followed Dr. Henry G. Hanchett in his annual lecture-recitals have been impressed with the striking titles for the discourses—discourses which have instructed thousands and advanced the education of many earnest students of music. This year Dr. Hanchett has chosen for his subject "Musical Contrasts," and the first of a series of four lectures was given last Monday afternoon in the Assembly Hall of Adelphi College, corner of Clifton and St. James places. Dr. Hanchett is the director of the Adelphi School of Musical Art, and the lectures are given again under the auspices of the Brooklyn Institute in co-operation with Adelphi College.

The dates of the other three lectures are October 21, October 28 and November 7. Dr. Hanchett will give the third and fourth, and the second will be given by Dr. John Cornelius Griggs, professor of Musical History in the Adelphi School of Musical Art and at the American Institute of Applied Music in Manhattan, and also vocal instructor at Vassar College.

Sub-topics are announced for the four lectures, and both lecturers will give some of the illustrations themselves, and in addition will be assisted by these artists: Mrs. Lucie Boice Wood, soprano; Mrs. Stuart Close, pianist; Miss Susan S. Boice, soprano; Miss Susan L. Eastman, contralto; E. Ellsworth Giles, tenor; Albert E. Andrews, bass, and Miss Susan S. Boice, accompanist.

Following are the sub-topics of the lectures, with numbers:

## OCTOBER 14.—LECTURE BY DR. HANCHETT. SUBJECT: THE EIGHTEENTH CENTURY AND THE NINETEENTH. Musical Illustrations.

Minuet de la Reine.....Gretry  
Elsa's Dream, Lohengrin (arranged by Liszt).....Wagner  
Pastorale (arranged by Tausig).....Scriabin  
Pastorale (arranged by Hanchett).....Guilmant  
Capriccio (arranged by Tausig).....Scriabin  
Capriccio, La Morena.....Chaminade  
Dr. Hanchett.  
My Heart Ever Faithful.....Bach  
Ecstasy.....Beach  
Mrs. Wood.  
Fire Fugue, in E minor.....Händel  
Mrs. Close.  
Fugue in G minor.....Rheinberger  
Prelude in F, Toccata in A flat.....Mason  
Dr. Hanchett.

## OCTOBER 21.—LECTURE BY DR. GRIGGS. SUBJECT: MOZART. Musical Illustrations.

Wer ein Liebchen hat Gefunden (Entführung aus dem Serail), 1782.  
Madamina, Il Catalogo e Questo (Don Giovanni), 1788.  
Deh Vieni alla Finestra (Don Giovanni), 1788.  
Der Vogelfänger bin Ich, Ja (Zauberflöte), 1791.  
In Diesen Heil'gen Hallen (Zauberflöte), 1791.  
The Violet (Goethe).  
Non piu Andrai (Le Nozze di Figaro), 1786.

## OCTOBER 28.—LECTURE BY DR. HANCHETT. SUBJECT: THE CLASSIC AND THE ROMANTIC. Musical Illustrations.

Nina (air transcribed by Joseffy).....Pergolesi

Consolation.....Dussek  
Bourée, from the Third 'Cello Suite.....Bach  
Gigue, in B flat.....Bach  
First movement from Sonata in E flat, op. 81, The Adieu.....Beethoven  
Liebeslied.....Henselt  
Novelette in F, op. 21, No. 1.....Schumann  
Fantaisie, op. 111, No. 2.....Schumann  
Wie aus die Ferne, from Davidbundler, op. 6, No. 17.....Schumann  
Second Ballad, in F minor, op. 38.....Chopin

## NOVEMBER 7, EVENING AT 8:15 O'CLOCK.—LECTURE BY DR. HANCHETT. SUBJECT: THE LYRIC AND THE SYMPHONIC. Musical Illustrations.

Overture to Stradella.....Flotow  
First movement of Symphony in C, op. 21.....Beethoven  
The Maxwell Orchestra.  
Qual Mare, Qual Terra.....Verdi  
Miss Boice and Mr. Giles.  
Adagio Grazioso, from Sonata, op. 31, No. 1.....Beethoven  
Fantaisie Piece, op. 3, No. 1.....Dayas  
Theme, Variations I, II, and XI, and Finale, from op. 13.....Schumann  
Dr. Hanchett.  
A Song of Thanksgiving.....Allitsen  
Mr. Giles.  
Intermezzo, from Cavalleria.....Mascagni  
Serenade.....Moszkowski  
The Maxwell Orchestra.  
Serenade, O, Hush Thee, My Baby.....Sullivan  
Where Are You Going, My Pretty Maid?.....Caldicott  
Miss Boice, Miss Eastman, Mr. Giles, Mr. Andrews.  
Coronation March, from Folkung.....Kretschmar  
The Maxwell Orchestra.

All of the lectures in October are given Monday afternoons at 4 o'clock. The evening lecture on November 7 will mark the beginning of a series of night discourses, with the orchestra from Maxwell House, as well as the soloists, to assist. The orchestra, which now numbers about twenty performers, has in the past been drilled by Dr. Hanchett, and a report of the playing was published in THE MUSICAL COURIER last spring. Dr. Hanchett is an optimist, and he has infused some of these young musicians with his own enthusiasm and hopefulness.

To-morrow (Thursday) evening Madame Schumann-Heink will make her first bow before the Brooklyn Institute this year, with a recital at the Academy of Music, in which Emil Fischer, the veteran operatic basso, will appear with her. Both artists are announced to sing some of the arias and songs in their repertory. Here is the program:

Aria from Aëis and Galathea.....Händel  
Emil Fischer.  
Selections from Orpheus (second and third acts).....Gluck  
Madame Schumann-Heink.  
Nachtstück.....Schubert  
Der Wanderer.....Schubert  
Emil Fischer.  
Aria from Rienzi.....Wagner  
Madame Schumann-Heink.  
Ballads—  
Archibald Douglas.....Lowe  
Todtentanz.....Lowe  
Emil Fischer.  
Ich grolle nicht.....Schumann  
Die Junge Nonne.....Schubert  
Frühlingssong.....Becker  
Madame Schumann-Heink.  
Duet from The Flying Dutchman.....Wagner  
Mme. Schumann-Heink and Emil Fischer.

Mrs. Mary Hissem de Moss, soprano; Miss Helen Niebuhr, contralto, and Arthur Whiting, pianist, are to be the soloists for the Kneisel concerts in Brooklyn on the evenings of October 30, November 20 and December 4.

The Venth-Kronold String Quartet, recently organized, will give a series of chamber music concerts at Wissner Hall on November 11, December 9, January 6 and February 10.

November 18 is the date of the concert at the Academy of Music for the benefit of the German Hospital of Brooklyn. The United Singers of Brooklyn, assisted by an orchestra and Leopold Winkler, pianist, are to participate in an elaborate program. Arthur Claassen will be the conductor. The leading Germans of the borough are taking an interest and the results promise to be correspondingly substantial.

That the Tonkünstler Society should open the season in Brooklyn instead of Manhattan is partly due to the fact that a large proportion of the members reside in the borough. The program published last Wednesday was given last Tuesday evening (October 8) before one of the largest assemblies in the history of the society. Leo Schulz, the president, who looks happier and healthier after his European trip, extended a cordial welcome to all members and their guests.

The Martucci Sonata in F sharp minor for 'cello and piano proved a work unsymmetrical in form, but with plenty of flourishes. It was, however, sanely and beautifully played by Emil Schenck, 'cellist of the Dannreuther Quartet, and George Falkenstein, an artist pupil of Richard Burmeister. Charles A. Kaiser sang songs by Brahms and Jensen tastefully and intelligently, and the singer rejoiced because he had for his accompanist that true lover of Brahms, Josef Weiss.

After the songs Mr. Weiss again took his seat at the piano and played that huge and interminably long work, "Variations and Fugue on a Theme by Händel," by Brahms. No audience but a Tonkünstler Society would or could patiently sit through such an ordeal. Weiss did, however, succeed in making every bar and change interesting, and was asked when the long composition was over to play again, and their pianist obliged with a characteristic waltz by himself.

The Brooklyn meetings of the Tonkünstler Society are held at the Argyle the second and fourth Tuesdays in the month, the fourth being a meeting for members only. The Manhattan meetings of the society will be held this year at the Aschenbroedel Club House, on the third Tuesday of the month.

Following are the names of the active members of the Tonkünstler Society: Ernst H. Bauer, New York; Max Bendix, New York; Ludwig Breitner, New York; Dudley Buck, Jr., Brooklyn; Richard Burmeister, New York; Hermann F. Dietmann, Brooklyn; L. August Dorer, Brooklyn; George Falkenstein, New York; Carl Fiqué, Brooklyn; Paolo Gallico, New York; Robert Gaylor, Brooklyn; George Hochsprung, Brooklyn; Bruno Oscar Klein, New York; H. Klingensfeld, Brooklyn; Louis Koemmenich, Brooklyn; William H. Kruse, Brooklyn; Wilbur A. Luys-

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ter, Brooklyn; Dr. Jaques Mendelsohn, Jersey City, N. J.; August C. Metz, Brooklyn; Rudolf Middecke, East Orange, N. J.; Louis Mollenhauer, Brooklyn; Rafael Navarro, Brooklyn; Graham Reed, Brooklyn; Alex. Rihm, Brooklyn; Herman Roeder, New York; Louis V. Saar, New York; Max Julius Scherhey, New York; Gustave Schirmer, New York; Arthur Schönstadt, Brooklyn; Henry Schradieck, Brooklyn; Leo Schulz, New York; August R. Seiferth, New York; F. Soennichsen, Brooklyn; Hermann Spielter, New York; Henry Straub, Mt. Vernon, N. Y.; Arthur Melvin Taylor, Brooklyn; August Walther, Brooklyn; Leopold Winkler, New York; Johannes Ziegler, New York; Joseph Zoellner, Bensonhurst, Brooklyn.

The following are the associate members: F. Brandt, Brooklyn; Henry T. Chapman, Brooklyn; Harry E. Chapman, Brooklyn; William Erdtmann, Brooklyn; Henry E. Frankenberg, New York; Werner V. Frankenberg, New York; Adolf Goldmark, New York; Edward L. Graef, Brooklyn; Arthur L. Halliday, New York; Joseph M. Huber, Brooklyn; John C. Koch, New York; Herman A. Metz, Brooklyn; Harry Perine, Brooklyn; A. B. Sears, Brooklyn; Arthur Schultze, New York; Edward Taylor, Brooklyn; Julius J. Wilckens, Brooklyn; Alfred Wiehl, Brooklyn.

The officers are: President, Leo Schulz; first vice-president, Henry T. Chapman; second vice-president, August Walther; corresponding secretary, Alexander Rihm; recording secretary, William Kruse; treasurer, Werner V. Frankenberg; librarian, George Hochsprung. These officers with the following constitute the board of directors: Louis Koemmenich, W. A. Luyster, Louis V. Saar, Henry Schradieck, Henry E. Frankenberg, Adolf Goldmark, Edward L. Graef and Edward Taylor.

Last Sunday evening the Brooklyn Saengerbund gave its first musicale of the season, under the direction of Louis Koemmenich. The soloists were Miss Rosa Wald, soprano; Mrs. Dora Phillips, soprano, and Jacob Benzing, basso. The program follows:

Coronation March, from Die Folkunger.....Kreschmer  
Brooklyn Saengerbund Orchestra.

Songs for soprano—  
Der Frühling ist da.....Hildach  
Vainka's Lied.....Stutzmann

Rosa Wald.  
Rudolf von Werdenberg.....Hegar  
Männerchor à capella.

Duet, Der lustige Ehemann.....Strauss  
Frau Dora E. Phillips and Wilhelm Bartels.

Spinnlied, from the opera Die Hexe.....Enna  
Brooklyn Saengerbund Ladies' Chorus.

Bass solo, Die beiden Grenadiere.....Schumann  
Jacob Benzing.

Auf der Wacht.....Kleffel  
Barcarolle.....Leu  
Männerchor à capella.

Arioso.....Frey  
Saengerbund Orchestra.

After the above miscellaneous program Offenbach's one act operetta, "Die Verlobung bei der Laterne," was given with vim by the following cast:

Peter, Pächter.....W. Bartels  
Liese, seine Muhme.....Miss N. Dreyer  
Anne Marie.....Miss Dora Phillips  
Catharine.....Miss Rosa Wald  
Nachtwächter.....Max Koeppel

#### JOSEPH JOACHIM SCHOOL.

THIS violin and orchestral school in Carnegie Hall has grown so that it becomes necessary to have another assistant, Miss Nell Houston Morgan, who has been engaged for some time past in a well-known Southern school, coming on for the purpose. She is one of the Joachim (Berlin) pupils, having for seven years had instruction there.

Miss Geraldine Morgan recently returned from a summer's trip to Berlin, consulting with Joachim, arranging

portant chamber music concerts, due notice of which will later be given. The series last year at private houses, as well as at Mendelssohn Hall, proved highly successful.

#### National Conservatory.

THE examinations are over at the National Conservatory, and pupils will be admitted any day. Masters are at the head of all departments. Leo Schulz, who recently returned from Europe, is at the 'cello department, and



MORGAN STRING QUARTET.

with him for several former pupils to go to him, and making larger plans for this season. She was also the guest of the well-known Mendelssohn family, old friends, and had altogether a delightful experience.

The two orchestral classes will continue, under the direction of Paul Morgan, there being a beginners' and an adults' class. It will be recalled that these classes were an exceptionally successful feature of last year's work, playing with great credit to all concerned. There will also be quartet classes, with pupils, thus giving them the opportunity of ensemble practice.

An additional new harmony class is to be organized, this department having extended beyond past proportions.

As usual, the violoncello department will be an important feature of the school, under the charge of Paul Morgan, who last season had some very promising pupils.

A special department is that for teachers who in limited time wish to learn as much as possible of the Joachim method, and who take daily lessons; there are quite a few from other cities, and these are given special facilities to perfect themselves in the great method. In many ways this violin school, with its 'cello department, quartet classes, orchestra classes and harmony classes, offers a unique opportunity for the player of stringed instruments.

The Morgan String Quartet will be heard in some im-

portant chamber music concerts, due notice of which will later be given. The series last year at private houses, as well as at Mendelssohn Hall, proved highly successful.

BLANCHE DUFFIELD.—The charming young coloratura soprano, whose record of 250 concerts with Sousa on his tour was phenomenal, inasmuch as she did not miss a single concert and was always in voice, will be heard this season in important concerts.

MAUD KENNEDY, A CAPPANI PUPIL.—This singer recently sang for a critical audience the "Shadow Dance," from Meyerbeer's "Dinorah." The ease of her singing of this difficult coloratura composition, her trill, staccato, impeccable retention of pitch throughout the various complicated cadenzas, and the evident brains she puts into her singing, combined with her youth and good looks, all make her singing highly enjoyable.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, October 12, 1901.

THE MUSICAL COURIER stated last week that Sembrich, Suzanne Adams and Esther Feé would in all probability appear at the Victor Herbert orchestral concerts, under Charles R. Baker's management, in the Auditorium. This news has now been definitely confirmed, the dates being December 9 and 10.

W. C. E. Seeboeck, who is recognized as one of the cleverest musicians in this city, and Ray Clarke Rose, of the Chicago Record-Herald, are engaged in writing a comic opera, "At the Sign of the Ginger Jar." May success attend this new venture.

Devotees of orchestral music will be interested in learning that on Thursday Theodore Thomas returned to Chicago, having spent an invigorating summer at his home in the White Mountains.

Earl R. Drake, of Handel Hall, favors THE MUSICAL COURIER with the following interesting information:

"The Drake Musical Club, with its orchestra of sixty players and chorus of seventy voices, will give during the coming season a series of five subscription concerts in the New Bush Temple of Music.

"This club, composed as it is of talented young players, who have the assistance of professional musicians from the Thomas Orchestra, will give several works new to Chicago, and the home composers will be well represented, as the following list of works indicates: Symphony in D minor, Weidig (new); Mass in D, Kolling; cantata, "Praise of Harmony," Frederic Grant Gleason; overture, "Paula and Francesca," Oldberg (new); cantata, "Wreck of the Hesperus," (new), Arthur E. Fisher; "Sketches," (new), Sansone, and suite, "The Brownies" (new), E. R. Drake. Engagements with several well-known artists are pending. Helen M. Buckley and Agnes Struble Baldwin, sopranos; Mary Wood Chase, pianist, and John W. Linee, basso, have been definitely engaged.

It is learned here that Mme. Emma Navada, who sails for America on October 25, will go direct to St. Louis.

Allen Spencer, the well-known pianist, will give historical lecture recitals at Milwaukee, on October 23 and November 26, the events being arranged by the College Endowment Association. Mr. Spencer will fill a number of im-

portant engagements during the season, and, as usual, his class of pupils is large.

Esther Feé, the violinist, formerly of Chicago, will be heard in a brilliant concert at the Grand Palais du Trocadero, Paris, on Thursday, October 17, just two days prior to her sailing for America.

Mr. and Mrs. Clarence Eddy, who are in Paris, will attend the concert at which Miss Feé makes her appearance in New York on November 18, with the Paur Symphony Orchestra, and Jessie Shay, pianist.

Ellen Beach Yaw, who likewise is in Paris, gave a musicale on Saturday evening, September 28, at which Esther Feé played.

The Hamlin Company announces that the ninth season of the Spiering Quartet will be under its direction. Mr. Spiering has arranged three unusually fine programs, which cannot fail to prove interesting.

At an imposing marriage ceremony soon to take place in this city, Lucille Stevenson Tewksbury, soprano; Sue Harrington Furbeck, contralto; Holmes Cowper, tenor, and Sydney Biden, baritone, will sing the Lohengrin "Wedding March," and Leon Marx, violinist, will play a solo, accompanied by Walfried Singer, harpist.

George Hamlin, the eminent tenor, has gone East for a short trip. On October 22 he will sing the tenor role in "Hera Novissima," at New Haven, for the bicentennial anniversary celebration of Yale College. Mr. Hamlin was engaged for this event by the composer, Horatio W. Parker.

The reorganized Drake Quartet—Earl R. Drake, first violin; Albert E. Henn, second violin; Arthur E. Fisher, viola, and Ernest Woollett, 'cello—will be heard in a chamber music concert at the residence of Fred D. Stevers, in Sheridan Park, on Wednesday evening, October 16. The quartet will give a series of concerts in this city during the present season.

Charles R. Baker makes the ensuing announcement: "William H. Sherwood has been engaged for a recital at Dallas, Tex., on November 22, under the auspices of the St. Cecilia Society, the event being the 'St. Cecilia Day' concert of the club. On his way to the Lone Star State he will stop at Enid, Okla. Ter., for a public performance.

This occurs on Friday, November 15. Mr. Sherwood will give concerts in South Bend after the holidays."

The American Conservatory of Music is fortunate in numbering among its vocal instructors one who is a scholar, a musician and a writer of exceptional attainments. Reference here is made to Karleton Hackett, whose pupils forcibly illustrate the creditable and essentially artistic work of their teacher.

Electra Gifford, the soprano, who has been singing at twelve Western musical events, returns to this city tomorrow. Miss Gifford will leave shortly for important engagements in Eastern States.

William A. Willett will give a recital at the Auditorium Conservatory of Music on November 7, and at the Kenwood Hotel on November 14. In the former event Miss Fay Hill will participate.

Madame Boetti is engaged in teaching a large and flourishing class at her studio in the Auditorium Building. One of her prominent pupils is Miss Agnes Rapp, a vocalist, who doubtless will be heard in public frequently throughout the present season.

Allen Spencer, assisted by Miss De Sellem and Mrs. Karleton Hackett, will present a very attractive program in Kimball Hall on Thursday evening, October 17. The event is under the auspices of the American Conservatory.

Evening classes are being formed by Mary Bennis Manning, dramatic instructor in the Sherwood Music School. The work will be largely oratorical, embracing public speaking and debating. Mrs. Manning's long experience while associated with the State University of Nebraska has fitted her admirably for this course of instruction. She has just been honored by being reappointed chairman of the committee on extension of the National Elocutionists' Association.

This afternoon at Kimball Recital Hall, Howard Wells, Jan Van Oordt and Miss Mabel Goodwin will be heard in a representative program.

An interesting feature of the present season in Chicago will be the series of four ballad concerts announced by the Clayton F. Summy Company, to be held in the Music Hall, Fine Arts Building, on the afternoons of November 14, December 12, January 23 and March 6. As heretofore, these concerts will be devoted to bringing before the public the best music of recent composition, both vocal and instrumental.

Among talented pupils of William A. Willett, vocal instructor at the Chicago Auditorium Conservatory, is Miss Rose Neusbaum, soprano soloist at Jefferson Park Presbyterian Church. Mr. Willett is one of the most popular teachers of singing in this city.

Miss Anna Shaw Faulkner, who conducts the Chicago Orchestra program study classes, has issued invitations for an introductory recital on October 18, at 2:30 p. m. Among those who patronize Miss Faulkner's classes are Mesdames Theodore Thomas, Franklin MacVeagh, George E. Adams, J. J. Glessner, Hugh T. Birch, Cyrus H. McCormick, Burton Hanson, Charles L. Hutchinson, Martin A. Ryerson, H. M. Wilmarth, Otto Matz, A. M. H. Ellis, Charles D. Hamill, George P. Upton, Frank

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Allfort, Frank Johnson, Marvin Hughitt, E. E. Ayer, Emmons Blaine, Philo A. Otis and Chauncey J. Blair.

An artistic recital was given on October 5 at the American Violin School. Joseph Vilim, director, and Cyril Graham played a Raff sonata, and the other talented performers were W. H. Bond, Miss Winifred Townsend and Mrs. Viola Frost Mixer.

Mr. Sherwood has just been engaged for an afternoon lecture recital and an evening public concert at the Southwestern University, Georgetown, Tex., on November 21.

Much sympathy is expressed owing to the death of Charles W. Green, pianist, organist and teacher, which took place during the past week at his home in Newark, Ohio. The possessor of a magnetic personality, he was an able teacher and a composer of promise. He played the organ at the Oak Park M. E. Church, and since 1899 acted as piano teacher in Miss Mary M. Shedd's School of Singing.

Joseph Jefferson, the distinguished actor, visited the Fine Arts Building to-day.

Frederick Warren's studio recital, given at the Auditorium Conservatory on Tuesday, October 8, in honor of Miss Gertrude Huling and her bridesmaids, was socially and artistically a success.

Miss Erie Backus, pupil of Maurice Aronson, is conducting the latter's preparatory classes in piano playing at Freeport, Ill., where Mr. Aronson's following is large and influential.

Critics aver, and not without reason, that the new play, "Petticoats and Bayonets," presented this week by the new star, Arthur Byron, and his company, at the Studebaker Hall, Fine Arts Building, is not a dramatic success. Nor does the piece appear to possess much literary value.

The Apollo Club has engaged George Hamlin to sing the tenor role in its previously announced performance of "The Damnation of Faust." This society has selected the following part songs for its concert on February 17, 1902: "Judge Me, O God," Mendelssohn; Cantata, Clarence Lucas (written for this occasion); "Ring Out, Wild Bells," Root (written for the Apollo Club); "A Shadow," Gollmick; "The Chase," Edward German, and "The Lord Is My Right," H. W. Parker.

At the opening of the Clio Association's new club rooms in this city, on Thursday of last week, an admirable piano recital was given by Maurice Aronson, who is a finished pianist, notwithstanding his large teaching clientèle. Mr. Aronson's numbers consisted of compositions by Brassin, Tschakowsky, Sgambati, MacDowell, Balakireff and Chopin. The Klio Club chorus assisted.

Helen Buckley has just returned from Davenport, Ia., where she gave a recital and sang the soprano solos in Max Bruch's "Fair Ellen." That Miss Buckley won success is amply illustrated by the following press comments:

Every seat in the body of the house was taken last evening. The concert was eminently pleasing, the singing of Miss Helen Buckley, soprano, being remarkably fine. Miss Buckley has a great range of voice, but is especially strong and clear on the high notes. She was enthusiastically received and applauded, a rapturous encore being given her when she sang the "Nightingale's Song," by Nevin. —The Davenport Times, Tuesday, October 8, 1901.

The program was opened by Miss Buckley, who sang an aria, "Allesandro," by Händel. She has a voice of sweetness and power,

and in the rendering of the difficult selections sang with an ease and grace that was eminently pleasing. Miss Buckley is an artist of great ability, and the applause that followed her singing of various selections was well deserved. She received a rapturous encore when she sang the "Nightingale's Song," by Nevin. —The Davenport Daily Leader, Tuesday, October 8, 1901.

The program was opened by Miss Buckley. The selection was an aria, "Allesandro," by Händel. In the four old melodies of the nations there was ample opportunity for Miss Buckley to show her ability as a musician, for in each of them, in the music itself, as well as in the words, were brought out the characteristics of the peoples represented. The sturdiness of the Scotch was felt in "Loch Lomond," the volatility of the Irish was put into "The Gap in the Hedge," the sentimentality of the Italian was in the "Gormi Sou che Nini," and there was a decidedly English color to "Good Morning, Gossip Joan," aside from the words. Miss Buckley sang two other groups which pleased all. The French group opened with "Vous Dansez Marquise," by Lemaire, and was followed by such selections as "Absence," by Berlioz; "Bonjour Suzon," by Pessard, and "Villanelle," by Chaminade. While it was apparent that Miss Buckley makes no pretense to being a high soprano, it was equally clear that her artistic interpretation is all that she needs to recommend her to any audience. Her French was beautiful. But when she took up the first of the group of songs from the American composers, "Ah, 'Tis a Dream," that simple ballad by Hawley, it was such a contrast that when the group had finished with "Allah," by Chadwick, and "The Nightingale's Song," by Nevin, the audience would have more of her singing, and that, too, at once. As an encore number, Miss Buckley sang "When Love Is King," one of the old English folksongs which is pleasing at any time. Miss Buckley's versatility is her characteristic. She is a soloist in demand in Chicago with the Theodore Thomas Orchestra and the Apollo Club in oratorios, and her rendition of the delicate touch and the sweet perfumes of the ballade makes one to say she is truly an artist. —Davenport Republican, Tuesday, October 7, 1901.

Miss Buckley has been engaged to sing in Delaware, Ohio, on October 16.

A competent but modest piano teacher in this city is Miss Eleanor P. Sherwood, of the Sherwood Music School.

Fannie Church Parsons, who ably conducts a musical kindergarten, and has several competent assistants, including Miss Getty, has recently taken a studio in the Fine Arts Building.

Edmond Rostand, author of "Cyrano de Bergerac," will visit Chicago in December or January, and lecture under the auspices of the Alliance Française.

While in Paris during the past summer Dr. Ziegfeld, of the Chicago Musical College, was very favorably impressed by the singing of Madame Monteith, a brilliant pupil of Léon Escalais. Dr. Ziegfeld also enjoyed delightful interviews with Massenet and Sbriglia.

Howard Wells, pianist, of the American Conservatory of Music, is meeting with excellent results as a teacher.

The faculty concert of the Chicago Musical College will be an important and imposing event on the evening of October 15. THE MUSICAL COURIER has received an illustrated program, which is exceptionally artistic, while the numbers to be interpreted by eminent artists will doubtless arouse tremendous enthusiasm.

Miss Jessie Lynde-Hopkins, a gifted contralto, who has studied with Mrs. Hess-Burr, will be heard in a recital program at Madison, Wis., on October 18, before the Federation of Woman's Clubs.

#### Concerts.

The inaugural concert at the new Music Hall, Fine Arts Building, was given on Tuesday evening, October 8, by the distinguished American pianist, William H. Sherwood. Many musicians were present, and the event was of unusual interest. As an opening number, Mozart's noble C minor Fantasia was played. Next came Bach's difficult Bourrée in A minor, which was executed with marvelous finish and precision. "Chorus of Dancing

Dervishes," Beethoven-Saint-Saëns, came as a brilliant and effective contrast, and was followed by that which in itself constitutes a formidable program, Schumann's "Carnival,"—a triumph in memory and in interpretative art.

Later Mr. Sherwood played "Meine Freude," Chopin-Liszt, and Chopin's "Revolutionary" and "Wintery Wind" études, Berceuse and Grande Polonaise. Liszt's Twelfth Hungarian Rhapsodie served as a ponderous finale, and it aroused genuine enthusiasm. Intervening selections were Grieg's Allegretto, from "Humoresken"; Templeton Strong's picturesque and fanciful "A Midsummer Night's Dream"; Tschakowsky's "Dialogue," op. 72; March in D, Raff, and "Lohengrin's Verweis an Elsa," Wagner-Liszt. If any adverse comment is to be made upon the program it may be said that perhaps it was too long—not too long to listen to, tranquilly, as you loiter in luxurious contentment in subdued summer twilight, and seem to feel the breezes vibrate with exquisite music; but too long for conventional requirements in even so ideal a place as this beautiful new music hall, where the acoustics are admirable.

Mr. Sherwood's playing is so familiar to the American concert-going public, and hence to readers of this paper, that detailed descriptions seem superfluous here. Facility and brilliancy of execution, harmonious varieties of tone and touch, power and discrimination in exacting octave passages, rhythmic accuracy—these were among the noticeable features. Seriousness of purpose and high artistic ideals permeate all Mr. Sherwood's concert performances. One looks in vain for flippancy.

The soloist of the occasion was Miss Mabelle Crawford, whose fine contralto voice was heard to advantage in varied songs by Tosti, Needham, Maude V. White, Nevin and Massenet. Miss Crawford gave also a beautiful interpretation of the old Welsh selection, "All Through the Night."

It is unfortunate that the piano recital given by Emil Liebling and Allen Spencer fell upon the same night as the Sherwood concert, for musicians could not well attend both events. Neither could music critics. The consensus of opinion regarding this other recital, which took place in Kimball Hall, is that the two well-known pianists interpreted compositions in a manner which proved to be of true worth artistically and educationally, though in several places, owing doubtless to lack of rehearsals, the ensemble is said to have been imperfect. They played "Hommage à Händel," Moscheles; Impromptu, "Manfred," Reinecke; Andante and Variations, op. 46, Schumann, and Variations on a Theme by Beethoven-Saint-Saëns. Glenn Hall's beautiful tenor voice gave additional interest to the occasion. Mr. Hall sang: "Serenade," Brahms; "Du bist wie eine Blume" and "The Hidalgo," Schumann; "Stornello," A. Vannini; "Irish Love Song," Margaret Lang; "Fortunio," A. L., and "Thy Beaming Eyes," MacDowell. The capable accompanist was Miss Julia Caldwell.

The Chicago Auditorium Conservatory's faculty concert was held in the Music Hall, Fine Arts Building, on Thursday evening, October 10. Upon the unquestionable success of this event Frederic Grant Gleason, director, and Roy Arthur Hunt, manager, are to be congratulated. A trio, consisting of Robert W. Stevens, Errico Sansone and Julius Herner, opened the program with Schumann's Trio in D minor, "Adagio con Sentimento—con fuoco" being played with particular charm and unanimity. Henry Dickson, of the dramatic department, followed with a pathetic and able reading of Watson's "Wounded," after which Julius Herner, a stalwart cellist, with a good tone and convincing execution, played the first movement of Davidoff's Concerto. Mrs. Oolita Zimmerman sang three selections with much artistic finish, and Robert W. Stevens interpreted "Invitation to the Dance" and Chopin's "Barcarolle."

Evidently Mr. Stevens is a pianist of exceptional attainments. Certainly he is worthy of better things than



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the somewhat long drawn out theme and variations known as "Invitation to the Dance." The remainder of the program brought out Walter Keller, organist, who played in good style and with appropriate registration, "Introduction and Priests' March" ("Montezuma," Act 1), Gleason, a work full of noble harmonics; William A. Willett, who won an ovation by singing "Love's Rapture" (dedicated to Mme. Evans Von Klenner), Kortheuer, and other songs; Fay Hill, pianist, Mr. Gleason's gifted pupil, whose performance, though abounding in many commendable features, was lacking in depth of expression; Mabel Lewis, whose recitations were listened to with appreciative attention, and Errico Sansone, violinist, who possesses a magnificent execution but a tone which is somewhat devoid of those subtle qualities which inevitably fill the hearer with an indescribable satisfaction. The audience was large, representative and enthusiastic.

#### Maconda at the Maine Festival.

MADAME MACONDA'S singing in "The Redemption" at the Maine Festival, reported elsewhere, was one of the artistic successes of the festival. She was warmly encored and captured critics and audiences alike. The Maine people will long remember her glorious voice. Her artistic achievements and her winning personality are described in these additional criticisms:

Madame Maconda has her own place in favor with Maine and Portland audiences and repeated visits emphasize the fact that here is a singer who must be considered one of the most satisfactory ever heard in our concert halls. Her warm, sympathetic tones awake response in the educated and uneducated alike, while her splendid vocalism leaves the critics little to censure. An all round singer is Maconda, and her few solo parts last evening were gems rarely appreciated.

Madame Maconda was given an ovation upon her entrance. Her appearance was exceptionally attractive in a dazzling gown of white, completely covered with silver sequins, which glistened and shimmered with every movement. With this she wore a string of beautiful pearls. Her first solo, "From Thy Love as a Father," was encored.—Portland Evening Express, October 9, 1901.

Madame Maconda was welcomed heartily on her appearance upon the stage, and sang so beautifully as to inspire general regret that she could not be heard in other concerts of this season's festival. Her voice has grown steadily in power and quality since she began singing for Maine people, and her charming personality has endeared her to us more, perhaps, than any other singer.—Portland Daily Advertiser, October 9, 1901.

Charlotte Maconda in oratorio was new to a Portland audience. She was in admirable voice and won an enthusiastic encore by her rendition of "From Thy Love as a Father."

Maconda's first number was "The Lord, He Is Risen Again." Her flutey, flexible voice was heard to advantage, and in her supreme opportunity of the evening, "From Thy Love as a Father," she sang brilliantly. In the concluding phrase, "Shall Rise to Heights Supernal," she rang clearly above the thousand of the chorus. The house clapped loudly.

Maconda sang "Ye Mountains," a very difficult number, with brilliant ease.—Portland Daily News, October 9.

MRS. HADDEN-ALEXANDER BUSY.—Mrs. Alexander's residence studio at Carnegie Hall this season is already the scene of much activity. On October 9 she gave a recital, the subject "Interpretation," before the Peebles & Thompson School, her principal pieces being Schumann and Chopin. This was the opening of the series of noon lectures and recitals.

With Mr. Alexander, baritone, she will give several lecture-recitals for the Board of Education, the subject being "Music as a Language." She has engaged to play for the Madison, N. J., Thursday Morning Club, and these concert appearances, along with her many private pupils, certainly open her season most auspiciously.

The German language department at the Powers-Alexander studios is to be an important feature. Clemence Schroeder having the conversation classes Tuesday and Friday evenings, Carl Gralow having charge of German diction.

THREE OUT OF SIX.—Of the six solo pianists who play with the Boston Symphony Orchestra at Boston this season three will use the Mason & Hamlin piano, namely, Harold Bauer, Ernest Hutcheson (one of the leading Baltimore pianists, and instructor at the Peabody Institute of that city), and Carlo Buonamici. This is a signal honor for the Mason & Hamlin Company, and a tribute to the Mason & Hamlin piano.

## Boston Music Notes.



HOTEL BELLEVUE,  
17 BEACON STREET,  
BOSTON, October 12, 1901.

During the season Etta Edwards will give four morning concerts at Steinert Hall, where many of her pupils will appear.

Mrs. Edwards will also "receive" at her apartment in the Westminster when the season gets fully started.

Boston seems to be following the fashion of New York in respect to the time of the season, which opens each year later and later, until now it is about the 1st of November before classes are arranged and the large number of students return to the city.

Miss Edith E. Torrey, soprano, has resumed lessons at her residence-studio, 164 Huntington avenue, after a restful summer at Wellesley and Hingham. Miss Torrey will give a recital in the city early in the season, which cannot fail to appeal to music lovers.

Edwin H. Lemare, organist of St. Margaret's, Westminster, London, was in the city on Tuesday, and tested the organ at Symphony Hall, where he is to give a recital on the 29th. On Wednesday evening Mr. Lemare went to Taunton at the invitation of Mr. Clemson, organist of St. Thomas Church in that city. A number of prominent organists from this city were invited to be present, about fifty guests attending. Among those from Boston were B. J. Lang, Wallace Goodrich, H. M. Dunham, H. J. Stewart, Mr. Locke and Mr. Spaulding. Mr. Lemare expects to arrange another American tour in the spring.

Two of Madame Franklin-Salisbury's pupils will give recitals in the near future, Mrs. Hunt and Miss Heindl. Other pupils of Madame Salisbury are singing in "Evangeline," the prima donna of that company, Miss Burkhardt, being a former pupil. Miss Blanche Morrison has made a great success in the small part at first assigned to her, and has been rapidly promoted to a leading position.

Carl Faeltten, director of the Faeltten Pianoforte School, gave his first recital of the present season in Steinert Hall, Tuesday evening. The program was announced as the thirteenth in the series of standard piano works which Mr. Faeltten began two years ago, and was preceded by a few historical remarks by Mrs. Reinhold Faeltten. It was as follows:

Air and Variations, E major (Harmonious Blacksmith).....Handel  
Rondeau Brillante, B minor, op. 109.....Hummel  
Sonata Quasi una Fantasia, E flat major, op. 27, No. 1.....Beethoven  
Etude, B flat minor, op. 104, No. 1.....Mendelssohn  
Song Without Words, D major, No. 11.....Mendelssohn  
Capriccio, F sharp minor, op. 5.....Mendelssohn  
Norwegian Folklife, op. 19.....Grieg

The slow movement of the sonata was, perhaps, the most enjoyable from a musician's standpoint, for in this the player had the greatest opportunity to display that dignity and breadth of style for which he is so distinguished. The entire performance was a rare musical treat, and was listened to with rapt attention by a large audience.

This evening Mr. Minkowsky will be at Steinert Hall to examine the voices of the young women competing for the Madame Nordica musical scholarship, which gives the fortunate winner a course of vocal study at a musical school in New York.

The final and public rehearsal of the Fadettes took place in Arcade Hall this morning at 10 o'clock. This organization, under the direction of Mrs. Caroline B. Nichols, has booked their entire season, beginning next week.

Ernest Lachmund has been spending a few weeks in Boston since his return from Germany. Yesterday he left for Duluth, where he has a large class already formed. Mr. Lachmund devotes a large part of his time to composition, some of his recent publications being several piano solos and songs, two of the latter being "O, Moonlight Deep and Tender" and "Heigho! Daisies and Buttercups."

Miss Caroline Belcher and her sister have taken a studio at Huntington Chambers.

Mr. Sobeski will be "at home" in his studio on Saturday afternoon next, when there will be some good music heard.

Miss Edna Floyd, prima donna soubrette of the "Princess Chic" company, is a pupil of Miss Clara Munger. Miss Floyd has made a great success on the stage.

The Boston Singing Club, H. G. Tucker conductor, announces two concerts to be given on the evenings of January 22 and April 2, 1902, in Chickering Hall. The program of the first concert will consist largely of unaccompanied works by Palestrina, Hammerschmidt, Gallus, Mendelssohn, Tchaikowsky, Josiah Bradlee, J. C. D. Parker, Horatio W. Parker and H. J. Stewart. The production of works by the three organists and musical directors of Trinity Church, Boston, during practically the last forty years, as well as the first public performance of manuscript works by Mr. Bradlee, and a work written for the club by Mr. Stewart, will make the first concert of notable interest. At the second concert the Mozart Requiem and Mendelssohn's "Walpurgis Night" will be given with full orchestral accompaniment and competent soloists.

The program of the first concert by the Boston Symphony Orchestra in Symphony Hall, on Friday afternoon and Saturday evening, October 18 and 19, is as follows: Brahms, Academic Overture; Lalo, Concerto for Violoncello; Liszt, Symphonic Poem No. 7, "Festival Sounds"; Beethoven, Symphony No. 7. Soloist, Jean Gerardy.

KATHARINE FISK.—Mme. Katharine Fisk's opening song recital of the season was given at Norwalk, Conn., last Wednesday evening, before a large, brilliant and critical audience. Among other delightful numbers was a group of children's songs presented for the first time by Mrs. Fisk, which made so pronounced a hit that she has decided to include them permanently in her repertory.

Here are some press notices which speak for themselves, and tell of the rare art and attractive personality of Mrs. Fisk, whose season, thus auspiciously begun, promises to be a long and active one:

In the concert which Mrs. Katharine Fisk gave in Lockwood's Hall last night music lovers of the Norwalks enjoyed one of the rarest treats imaginable. The audience was large, fashionable and thoroughly appreciative. Mrs. Fisk is invariably in good voice, but last night it appeared that her work was never more artistically done. She was generously encored. The program was varied and of a classical order, the selections all being by the most celebrated of composers.—Evening Sentinel, October 10.

Mrs. Fisk was in her best voice, which, in addition to her handsome face and commanding presence, captivated a critical audience. A series of children's songs made the hit of the concert. Mrs. Fisk is one of those rare contraltos who have the power to put in their notes the tenderness that appeals to even the uncultured person, and in her rendition of the songs of babyhood truly it might be said that "music hath charms to soothe the savage breast."—The Hour, October 10.

MORNING CHORAL CLUB, ST. LOUIS.—The first concert of the Morning Choral Club, of St. Louis, is set for February 4. Sara Anderson, soprano, will be the soloist.

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## J. LEWIS BROWNE.

He Plays in the Royal Academy of Santa Cecilia, Rome, Italy.

ONE of the foremost of organists and composers in the South is J. Lewis Browne, of Atlanta, Ga. Mr. Browne's reputation, however, is not confined to the United States; he is known in Europe and holds the esteem of many of the most distinguished transatlantic musicians. Mr. Browne enjoys the distinction of being the second American organist who thus far has been invited to play in the Royal Academy of Santa Cecilia, Rome, Italy.

Below are some of the comments made on Mr. Browne's recital, June 30, 1901:

REGIA ACCADEMIA DI SANTA CECILIA.  
ROMA, il 2 Luglio, 1901.

La Presidenza di questa Regia Accademia sente il gradito dovere di porgere a Lei, Egregio Maestro, i sensi di vivo compiacimento e di riconoscenza per l'artistico concerto d'Organo da Lei offerto il dì 30 Giugno scorso.

L'esito di quella udizione lascio grata impressione in tutti gli intervenuti e questa Regia Accademia desidera esternargliene la sua soddisfazione. Interprete di questi sentimenti io La prego accoglierli insieme ai miei particolari atti di grato animo e di debita stima.

Il Presidente, E. DI SAN MARTINO.

Egregio Signor J. Lewis Browne, Pensione dell' Unione, Piazza Montecitorio, Roma.

[TRANSLATION.]

The directors of the Royal Academy feel it a pleasing duty to tender you, illustrious maestro, the expression of their warmest thanks and most sincere congratulation on the occasion of your artistic organ recital of June 30 ult. All who were present were deeply impressed and interested, and this Royal Academy desires to express to you its entire satisfaction. While confirming these sentiments, I beg you to rest assured of my personal gratitude and highest esteem.

E. DI SAN MARTINO, President.

The Count di San Martino, president of the Royal Academy of St. Cecilia, Rome, Italy, to J. Lewis Browne.

## CONCERTO BROWNE.

La fama di artista valoroso dell' organista J. Lewis Browne fece il miracolo di richiamare, nell'elegante sala dei concerti di Santa Cecilia, un pubblico eletto e numeroso, tale da continuare la tradizione dei concerti invernali. Come esecutore impeccabile e colorito, come compositore geniale e forte, il Browne fu applauditissimo. La sua improvvisazione gli valse l'ammirazione, oltre che dei buongustai e dei dilettanti di musica, di moltissimi artisti. Il Browne ha forti studi, e ispirazione facile. L'organo toccato dalle sue mani esercita completo il fascino della suggestione. Alla fine del concerto il pubblico, che aveva applaudito ad ogni pezzo, fece al valoroso maestro una calda ovazione.—Il Nuovo Fanfulla di Roma, July 2, 1901.

[TRANSLATION.]

The fame of the distinguished artist and organist J. Lewis Browne filled the elegant concert hall of St. Cecilia with Rome's most cultured and most music loving citizens in appropriate continuance of the traditions of concerts as given there. For faultless technique, brilliant coloring and strong and soulful composition, Browne touched the hearts and gained the applause of his audience. His improvisation won for him the admiration not only of his musical friends and critics, but also of all true lovers of the beautiful and difficult in music. Browne is a deep student with the happiest of inspirations. In his skilled hands the organ throbs and vibrates and reflects every shade of artistic inspiration. At the end of the concert, which was frequently interrupted by bursts of applause, the talented artist received a regular ovation from the people.

## A SANTA CECILIA.

Oggi il Signor J. Lewis Browne ha dato a Santa Cecilia un'audizione di musica per organo, innanzi ad un numeroso ed elegante uditorio.

Il valoroso esecutore e compositore fu assai applaudito.—La Tribuna, Rome, June 30, 1901.

[TRANSLATION.]

To-day Signor J. Lewis Browne gave at Santa Cecilia a delightful organ recital in presence of a numerous and distinguished audience. The talented composer and artist was loudly applauded.

J. Lewis Browne, organist and pianist, of Atlanta, gave a most interesting organ concert on Sunday. I send the program:

Sonata No. 4, in la min., op. 98.....Rheinberger  
Lied.....Dethier  
Preludio, op. 78.....Chaminade  
Benedizione nuziale.....Sgambati  
Fuga in do magg.....Buxtehude  
Andante, Andante molto, op. 5.....Brahms  
Scherzo.....Browne  
Venezia (trascrizione), op. 25.....Nevin  
Improvvisazione su tema dato estemporaneamente.

Santa Cecilia's pretty concert hall was well filled, and would have been crowded had it not been so far advanced in the season. Mr. Browne took the audience by storm. His playing was brilliant, powerful, full of sentiment, and he displayed a versatility given but to few. One of his best numbers was certainly the opening number, the Rheinberger Sonata, the intermezzo of which was given with a delicacy of touch and expression seldom to be heard from an organist. Mr. Browne's own Scherzo is a sympathetic composition on the impromptu de Chopin style, and was a test of virtuosity. All the numbers were beautifully executed, but where he made a decided sensation was in the improvisation on a theme that Marchetti gave him; really this was a "tour de force," and after the feat all artists



J. LEWIS BROWNE.

present went to congratulate Mr. Browne on his profound knowledge, not alone of the instrument, but of his profound musicianship. It is to be hoped that Mr. Browne will come back to Santa Cecilia.—Rome correspondent of THE MUSICAL COURIER, July 24, 1901.

J. Lewis Browne, the organist, gave a concert at the Santa Cecilia Academy a few days ago, and notwithstanding the suffocating weather the room was full. Besides rendering a long and difficult program, Mr. Browne delighted and surprised the audience by his improvisations. The artists present complimented him in all sincerity. Inspiration seems quite natural to him, and he improvises as under suggestion. He had an ovation at the end of the concert, and, what is more, deserved it.—S. P. Q. R., Rome correspondent of the New York Dramatic Mirror.

## MR. BROWNE'S COMPOSITIONS.

The following have been selected from the long list of published works by Mr. Browne:

## ORCHESTRA.

Fugue (Bach, Bk. IV., No. 3), in D major. (Full score and parts.)

## PIANO.

Eleven Sketches, op. 12 (complete in one volume)—  
Spinning.  
An Album Leaf.  
A Dream.  
Mazurka.  
Two Thoughts.  
Humoresque.  
Melody.  
Moment Musicale.  
Hungarian Caprice.  
Toccata.  
Tempo di Minuetto.  
Waltz, Paper Carnival.  
Gavotte in F.  
Minuet in G.  
Valse Caprice.  
Op. 14 (original graded "teaching pieces")—  
Melody.  
March.  
Waltz.  
Gavotte.  
Minuet.  
Country Dance.  
In Church.  
Scherzo.  
Serenade.  
Canon.  
Fugue.  
Third Mazurka.  
Stately Grace (Minuet from Three Little Dances).

## ORGAN.

Pedal Studies (Andrée).

Overture Anthem XII. (Händel).

## MUSIC FOR THE CHURCH.

(S. A. T. A.)

Ten Processionals (in one album)—  
Jerusalem the Golden.  
All Praise for Thee, My God, This Night.  
Forward! Be Our Watchword.  
Blest Be the Tie That Binds.  
Saviour, Blessed Saviour.  
O God, Our Help in Ages Past.  
O Day of Rest and Gladness.  
Hark! What Mean Those Holy Voices?  
Christ, the Lord Is Risen Again.

Songs of Praise the Angels Sang.  
Seven Carols for Easter (in one album)—  
Te Deum and Benedictus (8th Gregorian Tone).  
Magnificat and Nunc Dimittis.  
Lord's Prayer in C.  
Communion Service in F.  
The Lord Is My Light (anthem).  
O Salutaris (anthem).  
Tantum Ergo (anthem).  
Far from My Heavenly Home (anthem).

## PART SONGS.

Serenade (Sleeping, Why Now Sleeping?)

Dixie (contrapuntal arrangement for female voices in four parts).

## SONGS.

A Fount of Music.  
Ave Maria.  
Eternal Stars (The).  
Father, Now the Day Is Past.  
Her Birthday.  
I Am Not Old (bass).  
If Any Grace.  
Land of the Lullaby.  
Love's Magic.  
Myrtle and Steel (The) (baritone).  
Old Kirk Yard (The).  
O Paradise (three keys).

Love Divine (two keys).  
My God, My Father (two keys).  
Smile, My Lady.  
Past Is Mine (The).  
Two Dreams.  
Golden Harps Are Sounding.  
(High and low, each with violin and 'cello obligato).  
A Love Song.  
Evermore and Evermore.  
(High and low voice, each with 'cello obligato).

## Clavier Piano School.

ARRANGEMENTS have been made to have Mrs. Raymond Brown give her talk on Wagner's "Parsifal" on Tuesday evening, October 22, in Clavier Hall. Much interest was manifested in a series of talks on "The Ring of the Nibelung" last season, and it is probable that the course will be repeated this year.

The regular recital of the school will be given on Friday evenings this year instead of Thursdays, as heretofore, and the first one will be on October 18.

The harmony class, under F. H. Shepard, began Monday, October 14, and much interest has been felt in the department of harmony and ear training, and it promises to become one of the important features of the school.

JEANNETTE DURNO.—Miss Jeannette Durno's manager at Steinway Hall, Chicago, announces that the pianist's concert engagements for the fall season include recitals at Beloit College, Beloit, Wis., on November 11; at Monroe, Wis., on November 13, and at Oshkosh, Wis., on November 14. She will also give recitals at Minneapolis, Minn., on November 22, and at Adrian, Mich., on December 9. During December Miss Durno will tour in Kansas, playing at Topeka and the other large cities, and after January 1 she will appear at events in the East, giving recitals in New York and Boston. This gifted musician is also engaged for recitals in Peoria, Ill., on February 18, and Waterloo, Ia., on February 22.

All of which illustrates that Miss Jeannette Durno is entering upon a brilliant concert season.

ANDERSON-BAERNSTEIN IN JOINT RECITALS.—Sara Anderson and Joseph Baernstein will give a series of joint recitals this season. Two dates are announced for this month, at the Lyceum, at Englewood, N. J., on the 29th, and at Memorial Hall, Brooklyn, on the 31st. Both artists are engaged for concerts. Verdi's "Requiem" in Boston, Mass.; recitals in Binghamton, N. Y.; New York city; Toledo, Ohio; Saginaw, Mich.; Chicago, Ill., and "The Messiah" in St. Paul and Minneapolis, Minn., and Galesburg, Ill.

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NEW YORK, June 4, 1901.

My Dear Mr. Stewart—We take this opportunity of complimenting you on the splendid practical results accomplished by your School of Opera during the first year of its existence and gladly bear testimony to its advantages as a training school for those desirous of following a professional career in opera.

We are more than pleased with the graduates of your institution who have become members of the Bostonians and will gladly avail ourselves in the future of the opportunity for engaging singers who have pursued a course of study under your direction.

With best wishes always,

Yours very sincerely

W. A. McDonald

"BOSTONIANS."

# The Maine Festival.

**T**HE western section of the Maine Music Festival, which had its eastern concerts in Bangor on the three week days previous, was performed in the Portland Auditorium on Monday, Tuesday and Wednesday, October 7, 8 and 9, with a result which in very nearly every way was highly gratifying. As ever, there were five concerts, three at night and two in the afternoon, and the attendance at all of them was so large as to remove far beyond ordinary distance the fear which has sometimes haunted Maine music patrons—that the festival future was not to be filled with material comfort.

While there was a rather less logical arrangement of the programs this season, the concerts lost nothing and may have gained a bit. The first concert had a miscellaneous program, led by Signor Campanari as the principal singer; the second was a matinee, including compositions of some native musicians; the third was given over to the performance of "The Redemption"; the fourth was another matinee of miscellany, and the final concert was devoted to the ovation extended to Madame Schumann-Heink.

Whoever are brought here for principal singers, the primary features of the Maine Festival must always be the chorus and orchestra, the one wholly native and the other more and more closely approaching that state under the scheme of development originally adopted by the festival founders. The chorus numbered, for the Portland section, 800 voices, and may fairly be said to have constituted the most confident and completely trained body of singers ever brought together in the State. Always the stronger chorus of the two, with particular reference to the male voices and a nearly definable purity of action which has not elsewhere been equaled, the Portland chorus this year gave an amazingly good exhibition of what can be done with raw material in competent hands.

To be sure, a chorus which has sung "The Messiah," "Elijah" and "The Redemption," the most striking selections from practically all the great operas, and the vast number of miscellaneous works familiar to all students of the Maine Festival programs, cannot be considered as belonging in the awkward squad, yet it is not so long since the beginning of the State's musical renaissance that it cannot be said with truth that the work of these 800 singers was a marvel of precision, confidence and intelligence of a lofty order. The chorus was heard first, of course, in the "Hallelujah Chorus," which invariably follows the overture of Maine festivals, and then, in the first concert, sang Jakobowski's "Carnival Festival," Tarentelle; the kermesse chorus in "Faust," and the hymn in "Cavalleria Rusticana," in which latter number Madame Suzanne Adams sang the part of Santuzza. Then in succeeding concerts followed Mendelssohn's "All Men, All Things"; Jakobowski's "May Luck Attend You"; Lassen's charming and familiar "Only Thou," and "Evening," repeated from other years; the "Ye Nations Offer to the Lord" and Mendelssohn's "Hymn of Praise," together with the entire oratorio mentioned above. Some of the leading numbers were sung at more than one concert, but all were sung well and no excuses are due for that.

Aside from the exhibition of sustained powers exemplified through the oratorio, the first work was done in the "Faust" chorus. It is always the case in Maine festivals that the chorus does best with purely dramatic works, and

this is a somewhat peculiar circumstance considering the naturally phlegmatic character of the New England type. Yet the rule is seldom broken. Last year it was the "Here They Come," from the final act of "Carmen"; this season the bull ring gave place to the kermesse, but there was the spirited phrasing for Gounod which the chorus gave to Bizet before, and throughout the festival this was the most sought after number from that quarter. It would be useless to seek after faults in the chorus singing. Possibly there will never be a perfect choral outside the gates of Paradise; but the observer of the work in Maine must bear many things in mind and doing so can scarcely find room for criticism in the face of such a multitude of virtues.

It is a part of the festival scheme, thanks to the warm nature directing it, to devote more attention to general effect than to mere nicety of technic; here, we may be sure, is one of the reasons for the growing confidence in the superiority of the Maine concerts to some other and older ones. These concerts were no exception. It was always, as it is to be hoped it always will be, how the chorus was singing, not *what*. This gave infinitely greater opportunity to the ingenuity of the director, and far larger pleasure to the audiences, who were often moved to admiration of the highly colored effects derived from the chorus presentation of some not much thought of work. Finally, the Portland festival demonstrated with emphasis, renewed in a startling and positive degree, that there is developing "a Maine voice"—the voice with which the chorus sings—the composite utterance in which is expressed the future of the festivals. I am bound to renew my protest against so frequent applause on the part of the chorus, even with the knowledge that the suggestion is offensive, but in the hope that it may be accepted with the excuses due true sincerity.

As to the Maine Symphony Orchestra, here was another triumph—if we are willing to concede triumph to the chorus. The orchestra included nearly seventy men, together with Miss Harriet Shaw, the harpist, and of that number more than ever before were natives and residents in the State. It was not five years ago by any means that there was much ill-concealed laughter about the country when it was said that there was on foot a proposition to organize a Maine symphony orchestra, made up of musicians native to that State. The first festival was rather wide of the mark, it may be; but the second was closer, and the third and fourth were nearer than that. Here again this year, for the fifth time, the orchestra came together after the Bangor concerts in finer preparation than ever, and with so large a number of Maine players on its roster that it brought well into the range of vision the time when the whole organization will be as distinctively of and in the State as is the chorus, and when it will be thought as needless to import mercenary players as it is and ever has been to bring in hired singers for the banks on the stage.

The orchestra's best work was done in its most important selection, the "1812" overture, by Tchaikowsky, a composer whose works have already been thought much of in Maine Festival seasons. The overture was exceedingly well done—so well that some carping visitors were honestly carried off their wits in admiration for the reading of it. The fullest rein was given to the descriptive quality of the work, with the result that it took on the nature of a definite musical spectacle of proportions quite in advance of anything before seen here. Besides,

there were the "Ruy Blas" and "Egmont" overtures; the "Anitra's Dance" in the "Peer Gynt" Suite; the ballet music in "Faust," in seven movements; Liszt's Hungarian Rhapsodie No. 2; Meyerbeer's Fackeltanz No. 2; the "Procession of the Gods," in Wagner's "Das Rheingold"; a brace of brief Tchaikowsky numbers, "Danse de la Fée Dragée," and another, and the Wagner "Träume," with excellent violin obligato by Dr. Wasgatt, the concertmaster of the orchestra, and Delibes' "Coppelia" Waltz No. 2—the two last named in a brace.

Besides these, of course, there was the usual work of accompanying and the oratorio, so that the orchestra had a plenty of labor throughout the five concerts of the season. Besides these already named there was a most fascinating little incident in the playing of Harry McLellan's new "Perplexity," dedicated to a charming member of the soprano chorus, and which proved to be one of the best of the lighter incidental numbers selected for any of the festivals. It was played on every possible occasion and never failed to elicit the enthusiastic attention of the audiences. Also, James Wright, a member of the male chorus and interested particularly in the festival affairs, was invited to lead the orchestra through his "Twentieth Century Festival March," dedicated to the wife of the director of the concerts; while R. B. Hall, of Waterville, whose name will be familiar to band readers of THE COURIER as the composer of some of our liveliest military two-steps, conducted his "Maine Festival March," and was enthusiastically received by his friends in the audience and on the stage.

The orchestra has not before done work of the quality which characterized every portion of its endeavors at the Portland Festival this year. There has been danger of over-brassing it—in other years, but that has evidently passed away. The string section was noteworthy strong and intelligent, very much, it may be suggested, being due to the splendid assistance of the concertmaster; while for the general conduct of this part of the festival there need be no hesitation in saying that the readings were sufficient, agreeably bold, entirely unfettered and altogether expressive of the refreshing quality of the genius which inspires these concerts and which has made them continuously possible.

The principals of the programs were very satisfactory as a whole, while for various individuals there is ready more than the usual measure of appreciation and enthusiasm. It seems unfortunate but I earnestly hope not ungracious to have to say ever so kindly that Mme. Suzanne Adams did not create the amount of interest which had been expected, most probably for the good but entirely unsatisfying reason that the audiences had expected too much; or it may be that Maine folks are growing critical with the advance of their musical education. Possibly a further acquaintance with the festival, or with the houses in which she sang or something else as material as either of these, might have moved in Madame Adams' favor.

Or perhaps the interest in her was mild only as compared with what Maine people have accorded to Madame Maconda and Madame Blauvelt, not to say Nordica and Sembrich and Schumann-Heink—amounting nearly to affection. [Something more of Maconda will be found elsewhere.—Ed.] Or, again, she may have slightly underestimated the local requirements. But, all these excuses aside, though she did receive the generous welcome so generally given by Maine audiences, she in no way gave us the best of her powers until almost the very last of her, when, for an encore, she sang "Home, Sweet Home," so very beautifully, with such a flavor of ineffable sweetness, and so altogether charming a grace and sentiment, as to sweep away all our doubts. Her main numbers were the shadow song in "Dinorah," a duet with Signor Campanari, one of those



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notable duos from "Ernani"; the Santuzza part in the hymn from "Cavalleria Rusticana," and several songs by Leo Stern, her husband, who came to Portland with her, and played some piano accompaniments for her encores.

Madame Bouton was a favorite in a considerable degree for her beautiful mezzo voice. Mr. Miles, an old friend of Maine people, sang himself still deeper into favor both in single numbers and in his duet from "I Puritani" with Signor Campanari; and for his immensely effective singing in "The Redemption," of which more below. Madame Maconda was heard in "The Redemption," and far too briefly for her thousands of Maine admirers. Signor Campanari was the prominent figure of the first concert and received a big reception. Mrs. Jennie King Morrison, formerly of Maine, appeared twice with distinct success, and Willis E. Bacheller, another Maine product, gave a most interesting performance with his vibrant tenor and quite surprised his audiences by singing better in concert than in the oratorio, in which he had a difficult and not greatly compensating part. Besides these were Miss Otten, the clever young violinist, and Miss Hirschman, pianist, both of whom went away in high local favor. Then there was Madame Schumann-Heink, who for two years has been the main voice of the festival here; her appearance this season was no exception to the rule, and the audience of Wednesday night fairly outdid itself and all others in giving to her a welcome. She sang liberally Penelope's aria in "Odysseus," the prison song in the fourth act of "Le Prophète," "The Lord Is Mindful of His Own," in "St. Paul"; the Arditto Bolero, which was so much of a favorite last year, and the comical drinking song in "Lucrezia Borgia" (Orsini's famous "Il segreto per esser felici"). Her voice was remarkable in the power with which it penetrated the rather giant distances of the auditorium, and commanding in the rare sweetness of its undertones as well as in the tremendous note which closes the prison song of "Le Prophète."

Mr. Miles, whose constant development is a source of pride and joy to his friends and his audiences, and his audiences are his friends, sang best in the oratorio, and particularly in the moving passages descriptive of "The Passion," where his "And I have attained unto salvation eternal" was something to be remembered, for the eminently reverent tone of his reading and the evident sincerity of his mental attitude. Mr. Bacheller was a surprise, for after making a rather indifferent impression through his work in "The Redemption," though in no way uncomplimentary, he reappeared the next night with the "O Paradiso" in "L'Africaine," and displayed unsuspected powers of such breadth and splendor that there was no doubt in placing him near the head of the tenors of festival history. On Wednesday night his voice was handled with a distinct virility, sometimes lacking in the sensuous quality which we are accustomed to expect in tenors, but carrying with it an impressive power and an essential spotlessness of timbre such as not only satisfied in the most positive degree but gave promise of developments yet unreached. In his encore Mr. Bacheller might have expressed himself with a finer touch, which seems to be about his only deficiency, and that by no means serious. It is to be suspected that had he given freer rein to his sentiments in the oratorio we might not have waited for another night before agreeing that he is to be known as one of the best of tenors and one of the most pleasing of singers. There will be genuine regret if Mr. Bacheller does not sing in the festival of 1902.

Signor Campanari was recalled again and again by his audience on the opening night, and finally agreed to sing both of those songs which have made him so much beloved in the East, the song of the toreador in "Carmen," and the rollicking song of "Figaro." For a second encore he sang a charming serenade written for him by a friend, and sung off-stage while the strings imitated guitars.

Miss Hirschman played so well with her Liszt concerto that her audience by no means heard enough of her, though she had some slight opportunity in her encores. She was programmed for a concert later in the festival, but did not appear because a change in the local arrangements gave a place to other events. She deserves praise in a full degree, for technique of a nearly faultless sort, to which were joined a fine "style" and a most engaging personality, which attached her to the audience from the very first. Miss Otten, the violinist, exceeded all expectations with her strong, boldly conceived bowing and the warmth of sentiment and action which she infused into her performance.

Thus it will be seen that the Maine Festival of 1901 had plenitude of attractions for its patrons, while it rather more than held up to the desire of its friends to keep it moving steadily toward the high place for which it was designed among the first of American institutions. High purpose, faithful adherence to first principles and promises, persistent endeavor toward the attainment of the ideal and personal sacrifice that these interests may be maintained—this year as before, but in even greater degree, these were the underlying inspirations of the festival's success, never obtrusively seen but perfectly appar-

ent to every thoughtful observer. It is good to be able to say that the Portland concerts paid a handsome money earning over and above all the costs, and that to a greater degree than ever before the public and the participants in the festival indicated in all practical ways their confidence in and their gratitude to Mr. Chapman.

We are not an easy people. There is some tincture in the northern air, some quality in our low tempered blood, which makes us resent the idea that we are even ordinarily compliant or readily enlisted in new enterprises. It is not a small achievement to enter a State like this and ignore the personal element until the differences and the unwillingnesses and the resentments and the doubts and the fears and the scoffing are smoothed away so that at last there may be breathed into the rocky fastnesses of the heart of us the lovely melodies of the world of harmony.

JAMES EDMUND DUNNING.

### STELLA PRINCE-STOCKER.

MRS. STELLA PRINCE-STOCKER holds a unique place among the women musicians of America. She has successfully cultivated a field which none of her sisters in art has entered, and she has accomplished a work of which any musician, man or woman, might well be proud. And, pleasing to relate, she is a native American, and the greater part of her education was had in this country.

Miss Stella Prince was born in Jacksonville, Ill., and passed her girlhood there. When very young she showed a decided talent for music, and was never so happy as when



MRS. STELLA PRINCE STOCKER.

singing or playing the piano. She was instructed, taught by the best teachers in the place and made rapid and sure progress. Later she went to Europe and continued her studies. In addition to the voice and the piano, she studied the theory of music, taking a course of lessons with distinguished specialists in harmony, composition, thorough bass, counterpoint and orchestration. Returning to America she taught for three years in the Jacksonville Conservatory of Music. Afterward she moved to Duluth and became the leading teacher there. She was elected director of the Duluth Choral Society and gave a series of successful concerts. About this time Miss Prince was married to Mr. Stocker, a prominent citizen of Duluth. She began composing in a variety of forms and produced some works which attracted much attention and which were praised by the leading musicians of the country.

Mrs. Stocker was ambitious to exercise her talents and musical activities in a larger field, so, five years ago, she moved to New York, which will, she expects, be her permanent home. Since coming to New York she has been incessantly busy, teaching, composing, lecturing and directing orchestras and choral societies. Her illustrated lectures on "American Music," "The Prose and Poetry of Song," "Music and Childhood," "The Path to Music Land," "A Musical Picture Gallery," "Art Coteries," &c., have been repeated before large audiences in New York and neighboring cities. All the time Mrs. Stocker has been a prolific composer, as the subjoined list of her works shows:

#### SONGS.

- While Thou Wert By.  
(Words by Walter Savage Landor, 1775-1864.)
- One Kiss.  
(Words by Robert Herrick, 1591-1634.)
- Is My Lover on the Sea?  
(Words by Barry Cornwall, 1787-1874.)
- Song of the Novice (from Ganymede).
- Tell Me, Daisy.  
(Words by Mary Mapes Dodge, accepted by St. Nicholas.)
- A Sea Song.  
(Words by James Whitcomb Riley.)

#### An Argument—She Displeins It.

(Words by James Whitcomb Riley.)

A Child's Protest.

Slumber Song.

There's Something to Be Glad About.

Go Where the River Glideth Gently.

A Riddle and other songs, with words by old English poets.

#### OCTAVO MUSIC (Mixed Voices).

Almighty Father (anthem in polyphonic style).

Hymn to America.

Madrigal (old style).

Come to Me, Dreams of Heaven (anthem).

In Winter (unaccompanied).

(Women's Voices.)

Hymn to St. Cecilia (four parts).

Chorus of Spirits (unaccompanied).

Ah, Fill the Cup (soprano and alto—duet or chorus).

#### INSTRUMENTAL.

Concert Overture (for full orchestra).

Scherzo in E flat (for violin and piano).

Prelude in C (for piano).

Gavotte Melusine (for piano).

Adventures of Avenant (a little suite for piano, four hands).

A Musical Accompaniment for Collins' Ode to the Passions.

#### OPERAS, WITH TEXT AND MUSIC BY S. P. S.

Ganymede (opera in three acts).

Raoul (opera in one act).

Queen of Hearts (operetta in one act).

Beulah (operetta in one act—children's voices).

Mrs. Stocker spent last summer in Europe. Before her departure from Germany she received the following, which she values highly:

WARNEMUNDE, September 10, 1901.

HOCHVEREHRTE FRAU STOCKER—Der letzte Tag unserer Bekanntschaft wird mir unvergesslich sein. Ich bewundere noch immer Ihre eben so achöne, wie interessante Ouverture "Raoul"; und das breite, ernste Motiv, was sich durch dieselbe hindurchzieht, kling mir immer wieder in den Ohren, ebenso die mir für eine Dame ganz neue Thatsache, dass Sie Ihr Werk selbst instrumentirt haben, so treffend und glücklich! Auch Musik Direktor Schulz sagte mir kürzlich, dass er ein ausser gewöhnliches, musikalisches Talent in Ihnen verehere. Ich wünsche Ihnen von ganzen Herzen den herrlichsten Zehn für Ihre Künstlerischen Bestrebungen; den Beifall eines Verständigen Publikums. \* \* \* Liebe Frau Stocker, noch einmal, ich werde Sie und Ihre Kunst nie vergessen. In Verehrung, Ihre, JOHANNA SKOLLIN.

(ENGLISH TRANSLATION.)

WARNEMUNDE, September 10, 1901.

HIGHLY ESTEEMED MRS. STOCKER—The last day of our acquaintance will never be forgotten. I continue to admire your beautiful and interesting overture, "Raoul"; and the broad, serious motive which is interwoven in it still continually sounds in my ears, as does also the dainty, sweet dance strain which produces such a happy contrast.

Your composition has my entire admiration; also the fact that you have yourself orchestrated the work—so skillfully and effectively—to me something quite new for a lady.

I wish for you most heartily, the most splendid reward for your artistic efforts, the appreciation of an intelligent public. \* \* \* Dear Mrs. Stocker, once more, I shall never forget you and your art. With esteem, Yours, JOHANNA SKOLLIN, (Pianist and Teacher of Music).

The following press notices will serve to show in what esteem Mrs. Stocker's compositions are held:

The program concluded with the "Queen of Hearts," a pretty little opera in one act, founded on the old nursery rhyme of that title, but elaborately worked out.—The Herald, New York.

The benefit for the Willard Memorial Fund was well attended and quite a sum realized for that worthy purpose. \* \* \* Then came the play proper, "Queen of Hearts," opening with a fairy scene, which was very pretty. \* \* \* Mrs. Stocker, who directed the entertainment, is a woman of rare ability in this line.—The News, Chicago.

"The Queen of Hearts," a picturesque representation of a children's tale, proved very pleasing and was replete with healthy

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humor. Also in a musical way it must have fulfilled the keenest expectations of the large audience.—*Volksfreund* (translated).

That Mrs. Stocker is a skilled director of music may be inferred from the following testimonials:

It gives me great pleasure to repeat to you how I admired your work with your chorus. You seem to have the personal magnetism which is so necessary for a conductor, and you carry the people who work under your baton away with you. You and your chorus both deserve all the praise that can be bestowed upon you.

Yours cordially,  
HEINRICH MEYN,  
New York.

I should be so glad to see you all again and to hear your charming and delightful Choral Society. It was all so refined and beautiful.

Very sincerely,  
DAVID FRANGCON DAVIES,  
London, Eng.

You are doing a splendid work.—George L. Tyler.

The chorus work was simply delightful and evinced the thoroughness with which the drilling had been conducted by Mrs. Stocker.—*Illinois Courier*.

Mrs. Stocker has given her illustrated lectures throughout this country and in Europe. Numerous press notices of the most enthusiastic character have been reproduced in *THE MUSICAL COURIER*. Only three will be added here:

Nothing quite so charming and inspiring has been given in Springfield lately as was presented to the Woman's Club this afternoon in the lecture-recital with Mrs. Stella Prince Stocker.—*Springfield News*.

The distinctness of your lecture in the, to you, foreign language won the admiration of all who sat near us.—Mary Glass, Berge-dorf, Hamburg, Germany (translated).

Mrs. Stella Prince Stocker, from New York, gave to-day, before a very large audience, a highly interesting lecture on "Indian Myths and Melodies." She was able to hold the attention of her listeners extraordinarily by the novel information regarding the remote part of the world.—M. Wade, Warnemünde, Germany (translated).

These favorable notices might be multiplied ad infinitum, but those given above will show Mrs. Stocker's status in the musical world. She makes engagements and receives pupils at her studio, No. 17 West 103d street, New York.

#### GÉRARDY OPENS HIS TOUR.

IN Indianapolis last Wednesday evening Gérardy, the celebrated 'cellist, made his reappearance in this country in a 'cello recital before an audience that completely filled the hall. Reports say that it was the largest and most enthusiastic audience ever assembled in Indianapolis to listen to the playing of any instrumentalist outside of one of the great pianists. The following extracts are from the Indianapolis papers:

The 'cello recital given by Jean Gérardy last night at the Propylæum was remarkable. With a warm and sensuously beautiful tone he combines those intellectual qualities that are ordinarily in the possession only of older artists. Thus he appeals at once to the two great classes of music lovers, to those who revel in tonal beauty for its own sake, and to the educated musician whose perceptions are directed toward the actual analysis and interpretation of the composition played.

Technically, Mr. Gérardy at all times was master of himself and of his instrument. Once or twice he did some amazing things, as in the Bach-Gounod "Meditation," when he obtained a most peculiar effect by adapting the famous Joachim violin stroke to a technical problem otherwise almost unsurmountable. Then his down bow staccato was a marvel of accuracy, lightness and speed. But he is not merely a 'cellist; he is a musician. He is already great and he promises to become greater, his devotion to his art is so unmistakably high and sincere.

Out of a thoughtfully arranged program may be instanced especially the songful adagio in the Haydn Concerto, the Bach aria, his greatest triumph, and Schubert's "La Jeune Mère," at the end of which he demonstrated his command over the entire gamut of his instrument by an ornamental close in tones usually considered impossibly high for the 'cello, but which under his bow had a sweet, ethereal quality and plenty of character.—*The Indianapolis News*, October 10.

Mr. Gérardy is a young man, but he has been devoted to the 'cello since childhood, and he made known his thorough education before he had progressed far into the first composition that he played, Haydn's D major Concerto. He gave two movements of this, the adagio and the allegro moderato. He was free with his instrument, he accomplished the most difficult evolutions, and his tone was strong and pure, and for these things he had the admiration of his audience.

After playing a sonata by Boccherini he began a series of shorter and simpler pieces. At the close of a Bach aria and Popper's "Papillon" the audience was stirred to applaud for an encore, and Mr. Gérardy played Schumann's "Abendlied." It had in it the quality for which the audience seemed to be waiting. A group of three pieces, "The Swan," by Saint-Saëns; a Schubert cradle song and a difficult composition called "Am Springbrunnen," by David-off, played with some sprightliness and awakening spirit, brought a second request for an encore.

Now Mr. Gérardy and his 'cello took command of their friends in front of them. The piece was the familiar "Meditation," a Bach arrangement by Gounod. A new tone, quivering with life, came from the instrument. The voice pleaded and prayed. It swayed the hearer from its high notes to the depths of its sorrow. The player, it seemed, felt with the audience that he finally had come to his own, and instead of responding to the fervent applause by offering a different piece he played the prayer again. It was the high tide, and the music ended abruptly a few moments later, with a rollicking Popper Tarantelle.—*The Indianapolis Journal*, October 10.

Gérardy is to be the soloist at the Boston Symphony concert in Boston on the 18th and 19th, when he will play Lalo's D minor Concerto.

#### A NEW GRAND OPERA.

"Priscilla, the Maid of Plymouth," to Be Presented by the Rose Cecilia Shay Opera Company.

WHEN "Priscilla, the Maid of Plymouth," Fanciulli's grand opera, is produced for the first time on any stage, the night of November 1, in Norfolk, Va., there will be introduced to the American public a new prima donna of great beauty and exceptional talents—Miss Rose Cecilia Shay. This young lady is the star of the Rose Cecilia Shay Opera Company, which was organized nearly two months ago and which for weeks has been diligently rehearsing the new opera. At most of the rehearsals have been present Francesco Fanciulli, who composed the music of the opera; C. A. Eaton, who wrote the book; Colonel William Thompson, who negotiated for the purchase of the opera; and Colonel Shay, father of the prima donna.

"Priscilla, the Maid of Plymouth," is essentially a grand opera, being constructed on large lines, and devoid of the comedy element. It is founded upon Longfellow's poem, "The Courtship of Miles Standish," and illustrates one of the most interesting periods in American history. The opera is replete with songs and choruses of decided merit. Several of the arias, particularly those which are sung by Priscilla, whose voice is a mezzo-soprano, are really meritorious. These Miss Shay sings effectively. Her voice, which is of very superior quality, she keeps under perfect control. It has unusual carrying power and fills the largest halls. Miss Shay possesses rare histrionic talent, which, combined with her artistic singing, constitutes her a lyric artist of exceptional ability. Miss Shay is in love with her role and makes the most of it. Capable critics who have attended some of the rehearsals praise in unequivocal terms this prima donna's singing and acting, and predict for her a brilliant and sustained success. Her work is characterized by a finish which most opera singers take many years to acquire.

The star will be supported by a company of as capable singers as can be had, and no expense will stand in the way of as sumptuous a stage setting as can be arranged. The details of the production have been committed to the capable hands of McCollin, the veteran stage manager and opera singer. He and Fanciulli have had frequent conferences, and there have been much pruning and elaboration.

The staging of the production will be magnificent. In the second act of the opera will be used a set of furniture that was brought over in the Mayflower by one of Mr. Eaton's ancestors.

While Miss Shay's role is the most important one in the opera, there are several other striking characters. The duets, quartets and chorus are unusually good. The orchestration is florid, yet musicianly in a high degree.

The Rose Cecilia Shay Opera Company, after the initial presentation of "Priscilla" in Norfolk, Va., November 1, will go to Richmond for one night, and then proceed to Washington for a week's engagement. After playing one week at the national capital the company will start on a tour, which will include the leading cities, and it will play a week in Cincinnati. Efforts are making to bring the company to New York and Brooklyn.

The prima donna who is at the head of this company, and upon whom the success of the opera will in large measure depend, is the daughter of Colonel Shay, a prominent citizen of Cincinnati. Miss Shay enjoys a most enviable social position and is ardently admired by multitudes in the Queen City and elsewhere.

#### Concorde Concert Control (London) Bookings.

MME. ANNA STEINHAEUER and Albert Mallinson will give an afternoon recital in Bechstein Hall, London, on Friday, November 22. The second part of the program will consist of compositions by Mr. Mallinson and will include his new song cycle, "My Garden."

The second Bedford (England) Festival has been fixed for Wednesday, October 30, and will be conducted by H. J. Tiltman, of Bedford. At the afternoon concert will be performed Elgar's "Caractacus" and a new work by Albert Mallinson, founded on Longfellow's "Tegners Drapa," for soprano solo chorus and orchestra. The solo part will be sung by Mme. Anna Steinhauer and the work will be conducted by the composer. At the evening concert Berlioz's "Faust" will be performed. Norman Concorde's orchestra has been engaged, and the singers engaged include Miss Ethel Wood, Miss Agnes Nicholls, John Coates, R. Radford and Ivor Foster.

Mme. Jutta Bell Ranske will give a vocal recital under the management of Norman Concorde in Bechstein Hall, London, on Tuesday evening, December 10, on which occasion Madame Ranske, who has so frequently lectured on the subject of voice production, will contribute the greater part of the program. The assisting artists will include her pupil, Miss May Warren,

and her little daughter, Tullik Bell Ranske, will make her professional début.

The program will include traditional and folk-lore songs, vocal duets from Brahms and Dvorák, and songs from Wagner, Grieg, Delius and Emmanuel Moör. Fallas Shaw will be at the piano.

#### Zeldenrust.

THAT a man is judged by the company he keeps is as true of an artist as of anyone. That Eduard Zeldenrust appears in a joint recital in London with the violinist Joachim, or as the distinguished soloist with the Berlin Philharmonic Orchestra, but emphasizes and adds conviction to the impression made by advance reports; that in the visit of the eminent Dutch pianist America is to make the acquaintance this coming winter, through Manager Charlton, of another of the few real virtuosi of the world. At one of the renowned concerts at The Hague recently, in the presence of the Queen, Zeldenrust achieved a sensational success, and at his annual May concert in Paris he aroused a furore that resulted in ten recalls. Although a native of Amsterdam, Holland, Zeldenrust has lived for years in Paris. There, each spring, he gives one or more recitals. Last year hundreds of strangers were in the city for the Exposition, and had an opportunity of hearing Herr Zeldenrust for the first time. Here is what the Paris correspondent to the *Neues Pester Journal* had to say of the occasion:

The great Dutch pianist, Zeldenrust, charmed hundreds of the visitors to the Exposition and the leaders of Tout Paris at the Figaro's Five o'Clock. As in London, so in Paris, he has celebrated triumph after triumph with his art. The success of his concert here is almost unexampled. He plays Beethoven, Chopin, Mendelssohn and Liszt with equal mastery, and raises the audience to paroxysms of enthusiasm, which demanded encores that prolonged the concert for an hour. The Dutch are famous in the field of pianism, yet Zeldenrust will win the palm.

#### SAINT-SAËNS' REPLY.

THE following letter from the eminent French composer, Camille Saint-Saëns, to Fred. R. Comee, assistant manager of the Boston Symphony Orchestra, will be of interest to the musical world. An account of the interview between M. Saint-Saëns and Mr. Comee in Paris this summer was sent by the latter to *THE MUSICAL COURIER*, and finally reached Mr. Saint-Saëns, who replied as follows:

PARIS, October 1, 1901.

MY DEAR FRIEND AND CONFREERE.—It is with great pleasure that I have read the story of our interview in Paris, and that I see therein the proof of the friendship with which you have honored me. I hope that I shall have the pleasure of renewing our acquaintance, and that my compositions will continue to appear in the programs of your magnificent concerts, in which I so much regret that I cannot possibly take an active and personal part.

Allow me to give you herewith the assignment of parts for my new opera, "Les Barbares":

Floria.....Mlle. Hatto (soprano).  
Livie.....Mme. Hégion (contralto).  
Marcomir.....M. Vaguet (tenor).  
Scaurus.....M. Delmas (bass).  
Le Veilleur.....M. Rousselière (tenor).  
Hildibrath.....M. Riddez (baritone).

The rehearsals are very well advanced, and the first performance will probably be before the end of the month.

Thanking you again, please accept my assurance of gratitude and friendship.

Cordially yours,  
C. SAINT-SAËNS,  
61 Faubourg St. Honoré.

LOUIS ELBEL'S CONCERT.—A promising young pianist, of South Bend, Ind., Louis Elbel, appeared in concert there recently, and presented a carefully prepared program of Chopin, Raff, Liszt and German works. Young Elbel is a pupil of Prof. Martin Krause, and has demonstrated his right to a place among the coming pianists. He is now on his way to Europe to continue his studies.

OSCAR SAENGER.—Oscar Saenger has returned from his summer vacation spent in touring the Great Lakes and Canada, and has resumed teaching at his studio, 51 East Sixty-fourth street, where he may be found every day from 9 until 6:30 o'clock.

IN TOWN.—Frank Van der Stucken arrived in town a few days ago.

The arrival is also announced of H. Whitney Tew, the English basso.

SAGINAW POLYHYMNIA.—The Saginaw Polyhymnia will present an interesting program at their first concert in December. Joseph Baernstein, basso, is engaged as soloist.

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2046 LEAVENWORTH STREET,  
SAN FRANCISCO, October 6, 1901.

**T**HE Tivoli work goes merrily on. Last week "Pagliacci" and "Cavalleria" alternated with "Carmen," the last week of the latter, which has had a great run, with Collamarini in the title role. This week Mr. Steindorff promises us "The Masked Ball," to alternate with "Nabucco," and in the near future "La Bohème." Apropos of the latter, Richard Lucchesi, who is to give a concert on Friday afternoon, tells me that twelve years ago he opened Steinway Hall, on Post street, with a Quintet in C major which he will present to open the program at this coming concert.

Herman Brandt was at that time on the same program. When "La Bohème" was presented in this city for the first time, what was Mr. Lucchesi's surprise to discover themes in the opera almost identical with the closing themes in his quintet. It is a matter of interest, as the composers, so Mr. Lucchesi declares, never met, and his quintet was composed years before "La Bohème" came out here. As the concert and the opera will occur within a short space of each other, it will be interesting to compare the themes spoken of. Mr. Lucchesi is known to be a composer of no ordinary merit, and at the forthcoming concert will also be sung by Lia Poletini, the Tivoli contralto, an "Ave Maria" composed on a Bach Prelude with organ and orchestral accompaniment. "Florodora" is in full swing at the Columbia, and seems to be making a hit.

Edward Xavier Rolker gives an "Hour of Song" on Tuesday next, admission to be strictly by invitation. It is the resuming of an established custom with Mr. Rolker and a delightful evening is anticipated.

Friday afternoon, at the California Conservatory of Music, Otto Bendix, the director, delivered an analytical discourse to a class of some thirty-five pupils on the Beethoven "Sonata Appassionata," and the Schumann "Papillons," using other composers also in comparison. Mr. Bendix is a delightful speaker, and as he is possessed of a deep and thoroughly grounded knowledge of musical history and analysis, these lectures are intensely interesting. Mr. Bendix sits at the piano and illustrates the subject as he talks, giving an insight into musical form, counterpoint, etc., as occurring in well-known compositions, rarely obtained. This lecture was the first of a series to be delivered at the Conservatory. Friday evening was the inauguration of the choral class, under direction of Oscar Weil, who is also the teacher of harmony at the Conservatory. As Mr. Weil was many years musical director of the "Bostonians," it goes without saying that the choral class will be a success and more than ordinarily enjoyable.

The first concert of the Minetti Quartet, which is composed of two violins, viola and 'cello, will be given next Saturday afternoon. These concerts were very popular last year.

Friday evening, the 4th inst., a Dickens reading was given at Sherman-Clay Hall by Miss Charlotte Graeber, who was assisted in her program by George Kalthoff, who gave two numbers on the violin. Miss Graeber gave a short talk on Dickens, after which she proceeded to a representation of familiar characters in well-known scenes, touching on "The Old Curiosity Shop," "Pickwick Papers," &c. Her best work was the "Breach of Promise" case from the "Pickwick Papers." Mr. Kalthoff, who is a late importation, I believe, and is now teaching in the Von Meyerinck School of Music, has been heralded as something extraordinary. I found him a player of excellent technic, but with an indifferent

ear and absolutely no magnetism. A violinist above all things must be magnetic, for it is an instrument that responds to temperament as keenly as a barometer to the change of weather. Nevertheless, the audience was pleased and encored heartily both his numbers, and he very kindly responded. The first number was an Andante from a Mendelssohn Concerto, and the second two Brahms-Joachim Hungarian Dances. Fred Maurer, in his impetuous style, accompanied both numbers. There was a large attendance and the hall was very prettily decorated.

To-day is a big day in the Episcopal pulpits, as the Episcopal Convention, now in session here, has brought to our city many eminent divines, who will occupy the pulpits of our resident clergymen.

To-morrow night is the graduating recital of Miss Helen Heath, and as the young lady is not only very talented, but has many friends, a large crowd is expected. Her program will embrace songs from old French and Italian as well as modern writers.

MRS. A. WEDMORE JONES.

#### BOSTON SYMPHONY ORCHESTRA.

**P**ATRONS of the concerts by the Boston Symphony Orchestra in this city during the coming season will be very much interested in the following list of novelties selected by Mr. Gericke during the past summer for performance at the Boston concerts. There will not, of course, be the opportunity to perform all of these new works in that city, but as many will have a place on the programs as is consistent with the number of concerts given.

Symphony No. 5, in B flat major.....Bruckner  
Symphony for Orchestra and Piano.....D'Indy  
Symphony in D minor.....Rabel  
Symphony No. 1, in C.....Taneiev  
Suite in F, No. 6.....Bach  
Suite, Raymond.....Glazounov  
Symphonic Variations.....Georg Schumann  
Symphonic Poem, Festklänge.....Liszt  
Ein Heldenleben.....Richard Strauss  
Symphonic Poem, Oedipus.....Schillings  
Viviane.....Chausson  
Concert Overture, Cockaigne.....Elgar  
Overture, La Fiancée du Tsar.....Rimski-Korsakoff  
Overture, Solennelle.....Glazounov  
Overture, Der Kuss.....Smetana

#### American School of Opera.

**T**HE American School of Opera has inaugurated a chorus class, the purpose of which is to keep always on hand a number of good voices, thoroughly trained in the music and the stage business of the choruses of the standard operas. There are at present over thirty members in this class, and they are working on the choruses of the bill for the school's first public performance. This comprises the operetta, "The Marriage of Jeannette," a scene from "Aida," and the whole of "Cavalleria Rusticana." These performances will be given in one of the Broadway theatres, and we understand that the date for the first is set for some time in the latter part of this month.

#### Dudley Buck's Vacation.

**D**UDLEY BUCK, Sr., the esteemed organist, composer and conductor, is taking a two months' vacation. The eyesight of this venerable musician has been troubling him, but his physicians state that a complete rest for sixty days will restore him to health and again permit him to resume his duties at Holy Trinity Church, Brooklyn, and with the Brooklyn Apollo Club, of which he has been conductor for many years. The rehearsals of the club, in Dr. Buck's absence, will be directed by J. H. Brewer, the club accompanist.

#### WILLIAM C. CARL HOME.

**W**ILLIAM C. CARL, the well-known organist, is back in New York after a well earned vacation and a sensational success at the Pan-American Exposition, where he gave three recitals. A criticism of his playing and reception there will be found in the Buffalo letter in this issue. Right after his recitals Mr. Carl was engaged to inaugurate the large new organ in the Church of St. Vincent de Paul, in Chicago, on November 5.

Mr. Carl looks well, and is full of energy for his many engagements this season and the direction of the very successful Guilman Organ School, which reopens this week. The following from the New York Press of October 14 is interesting:

#### CARL BACK FROM BUFFALO.

Organist Will Be Heard Soon in a Chicago Church.

William C. Carl has returned from Buffalo, where he gave three recitals in the Temple of Music last week, playing to audiences of more than 3,000 persons at each concert, the crowds being enthusiastic in their praise of this talented organist.

Mr. Carl has been engaged to play on a large new organ in the Church of St. Vincent de Paul in Chicago on November 5.

The Bethlehem (Pa.) Times of October 8 had this to say after Mr. Carl's organ recital in that place:

"The concert last evening in Grace Lutheran Church was a musical event of the highest order. Those who were fortunate enough to be in attendance are congratulating themselves on the superb program which was given and which inaugurated the season in the Bethlehems. Many of the choicest productions of the foremost composers were interpreted with such skill and brilliancy as to evoke the most enthusiastic admiration. Bach, Rubinstein, Widor, Händel, Mendelssohn, Dvorák, Schubert, Guilman and others of the immortal peers were represented in a truly classic arrangement.

"William C. Carl, the talented and eminent organist, is the director of the Guilman Organ School and the organist and choir-master of the 'Old First' Church, New York. He kindly acceded to the request to insert one of his own compositions on the program, and the favor was manifestly appreciated. One of the most difficult selections was the etude for the pedals alone, a new composition by Eugene de Bricqueville. The concluding organ number was a masterly interpretation of Dubois' 'March Heroique de Jeanne d'Arc,' portraying several leading incidents in the romantic career of that famous character.

"Nothing but superlative praise can be said of Mr. Carl's ability and mastery both in the art of interpreting and in that of composing. He ranks deservedly among the foremost musical artists of this country. His pedaling was marvelous. He treats the pedals as familiarly as he does the keyboard and makes them responsive to the sentiment of the music. It is certainly a delightful experience to listen to him.

"There was an exceptionally large gathering of organists, musicians and music-loving people from neighboring cities and towns. Harry S. Schweitzer, organist and choirmaster of Grace Church, under whose auspices his esteemed tutor, Mr. Carl, came to Bethlehem, was heartily congratulated for arranging such a musical treat."

#### ARTHUR HOCHMAN'S DEBUT.

**A** RTHUR HOCHMAN, a young pianist who was known here years ago as a prodigy, has returned after studies in Germany, and will make his debut with Emil Paur and the Paur Symphony Orchestra in Pittsburg on October 19.

In Berlin young Hochman studied with D'Albert and Jedliczka. At his first appearance Saturday he will play with the orchestra the Liszt Concerto in E flat.

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## EUROPEAN NOTES.

Alfred Bruneau is busy on a new opera, "L'Enfant Roi," which will be produced this season.

Weiss' two act opera, "The Polish Jew," has been as successful at Leipzig as it was in Prague and Dresden, chiefly owing to the libretto and the representation.

The immortal "Bells of Corneville" is to be given at the Royal Theatre, Dresden, with Scheidemantel as Gaspar and Frau Wedekind as Germaine.

The rebuilt city theatre at Aix-la-Chapelle was opened September 16 with a performance of Beethoven's "Weihe des Hanes" and a performance of "Tannhäuser."

The Royal Theatre of Copenhagen opened last month with a new mounting of the most popular Danish opera, "King and Marshal" ("Drot og Marsk"), by Heise. The essentially Danish theme, the action laid in Denmark, has

prevented it from being produced abroad, as it deserves to be.

Sarasate and Berthe Marx Goldschmidt announce a concert tour through Holland in November, Italy in December, Germany in January, and Russia and Austria in February and March.

Bruno Walter, capellmeister of the Royal Opera, Berlin, has, after less than a year's service, been engaged for the Court Opera, Vienna. Vienna has now five capellmeisters; Berlin only two.

The citizens of a little Silesian town have had the pleasure of seeing a new revised "Carmen." The play bill calls it "Carmen, the Beautiful Gypsy; Romantic Drama in four acts by Meilhac and Halevy; Music by Bizet and Rada," and informs the public that "Carmen" given as a play with the operatic music is much more interesting than the opera itself. Who is Rada, the collaborator with Bizet?

The Abbé Perosi has enriched musical phraseology with a new work. His newest work, "Moses," is described as "a symphonic song-poem." It consists of three acts, with a prologue, and will be given next month at Milan.

A Gregorian academy will be opened at Freiburg, in Switzerland, by Prof. Peter Wagner, in which everything

relating to plain song will be taught. The academy opens in November.

### NEVADA CONCERT TOUR.

EMMA NEVADA and her concert company are now assured of a successful season in America. Nevada's name alone is sufficient to assure music lovers of an attraction which will not be overlooked by concert goers all over the country, and supporting her are three European artists, who came here with the indorsement of many foreign critics of repute. Pablo Casals, the 'cellist, has been heard from in the European journals, and so have Moreau, the pianist-composer, and Magnar, the flutist. These will be the principals on Nevada's programs, and other artists of ability will be announced later.

The dates of the first appearance of the company will be found in the London Notes in this issue. The company is under the management of Edward A. Stevens and Albert Sutherland.

Mrs. RATCLIFFE CAPERTON.—Mrs. Ratcliffe Caperton, the representative and assistant of Lamperti, has returned from Europe, and will resume her lessons in vocal music at Ogontz School and 408 South Eighteenth street, Philadelphia.

HANDEL AND HAYDN.—The first concert of the Handel and Haydn Society, Boston, will take place on November 10, when the Verdi Requiem will be sung. The soloists will be Kileski-Bradbury, Evan Williams and Joseph Baernstein.

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